COROT

COROT

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1796–1875

An exhibition of his paintings and graphic works

THE ART INSTITUTE OF CHICAGO

October 6 through November 13, 1960

COVER

34 View of Genoa, 1834.

The Art Institute of Chicago.

FRONTISPIECE

99 Interrupted Reading, 1865–70.

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> The vivacity of his muted harmonies, bathed in warm atmosphere, makes us think . . . . of Vermeer. Yet Vermeer does not have quite this good-heartedness, which is Corot's own, nor this meditative poetry, which is of the nineteenth century.
>
> HENRI FOCILLON, *La peinture du 19e siècle*

If Corot reminds us of Vermeer and Holland, he also suggests Bellini and Italy. For the first part, there is his intimacy, his tact, his modesty, his ability to catch a moment of privacy without disturbing or defiling it. For the second, there is his sense of grandeur, the impact of his simplifications, his sense of geometric form, his innate logic.

These qualities can be found not only in his figure pieces, but to an equal degree in his landscapes. It has been well observed that in landscape painting, Corot eliminated the conventional proscenium. Few had attempted this before Corot (other than in drawings and sketches), perhaps only Vermeer in his astonishing View of Delft, which achieves Corot's directness by dispensing with formal preliminaries. You are placed in front of, even within, the motive. Thus the motive (that is, the scene) and the artist's response to it are immediately fused; content and form become united.

Nothing could be more disarming than this immediacy, yet any fine Corot landscape, of no matter what period from 1825 to 1875, has a toughness of organization, a ruthlessness of selection, a quality of exalted generalization altogether foreign to the special magic of a Vermeer of Delft. Here we sense the influence of Italy. Corot made three trips there, in 1825, 1834, and 1843. We know that he was in Venice twice, both on short visits, in 1828 at the end of his first sojourn, and again in 1834 (see number 36 of the present exhibition). We need not assume any direct study of Bellini by Corot; indeed any such connection would be surprising. But Corot had already trained himself, primarily in Rome, to see Italy through Italian eyes, and by temperament he happened to come close to Bellini. They have the same sweetness and serenity, the same refinement of observation, the same sense of geometry as structure under a skin of magical light.

Despite his Dutch and Italian affinities, no painting is more characteristically French than Corot's. It is tempting to bend geography to theory and locate Paris, where Corot worked and died, midway between Delft and Rome. From a cultural point of view this would not be far wrong. For Paris, the center of French life, has traditionally effected, before Corot's time and afterward too, a union between Northern and Southern attitudes. For centuries French artists have tempered the asperity of Northern detail with the humanity of Southern form. Something Mediterranean restrains the proportions even of Chartres Cathedral, not to mention Notre Dame de Paris, and so it avoids the vertical violence, however exciting, of Gothic architecture further to the north. In the fifteenth century, Jean Fouquet can be as incisive as a Roger van der Weyden, yet he resembles the Fra Angelico of the Vatican frescoes. Nearly two hundred years later, Poussin, living in Rome, is almost the noblest Roman of them all, yet his gods are somehow great actors from the stage of Racine, not Raphael's Olympian heroes; he is a painter of drama rather than of abstract mythology or of grand opera. Claude Lorrain, another expatriate, appraises the Roman Campagna with the eye, one might say, of a French Impressionist. Corot, aged thirty in Rome, quickly outgrows the prevailing fashion of Neo-Classicism; indeed he has remarkably little to do with it. Roman antiquity does not excite him; it is the contemporary look of the Eternal City which excites him, and he paints all levels of its civilization, including the antique, in the same modern spirit (see numbers 12, 13, 16–18).

One has merely to compare the Roman views of Panini, truly an eighteenth-century precursor of the young Corot, with Corot's own studies of the Forum to discover a new frame of reference. Panini made compositions of Roman ruins, rearranging them at will to form a picture. We are told, however, that Corot's companions at the French Academy were astonished that he spent whole days among the ruins observing tonal relations under certain conditions of light. A painting of the Colisseum, for example, took him thirty sessions of work, although it appears to have been painted with the conciseness and brevity of a Chinese master.

We are forcibly reminded of the Chinese practice of long meditation in the presence of nature before the artist painted a single stroke. Once started, the work went rapidly, the artist being at one with nature and able to see the truth through otherwise confusing and perplexing detail. Corot did not work in this maner, but the result is, as we have suggested, curiously similar. The quality of meditation, and the poetry which results from it, are referred to in the passage quoted above from Henri Focillon as characteristic of the nineteenth century. They mark Corot's attachment to the philosophy of Romanticism. He had nothing to do with the baroque pyrotechnics, much less the bloody and exotic themes, of Delacroix, who was almost exactly his contemporary. But the expression of personality through losing it in meditation, the identification of the artist with his motive rather than a recording of it—these to some degree distinguish a Corot from a Vermeer. On the other hand they link Corot to Rembrandt, and it would not be amiss to point out that Rembrandt was not only a great exception among his own contemporaries, but one of the most influential sources of nineteenth-century Romanticism.

Taken as a whole, Corot's development is a marvellous example of French order and consistency. The general level is very high, from beginning to end. There are "periods," but they merge gradually from one into the next. Three main classes of subject matter, landscape, figure pieces, and history paintings done for the official Salons, cut across divisions of time. The total production develops in an altogether reasonable manner with no sudden shifts or turns.

Curiously, the public acceptance of Corot has followed no such pattern. Surprising as it may seem today, there was no acceptance whatever until he was fifty years old, when he was awarded the Legion of Honor. He did not sell a picture until he was fifty-six, a fact which should remind us how little his work conformed to academic expectations of the day. At the Salon of 1855, Napoleon III purchased the gentle and charming Souvenir de Marcoussis, now in the Louvre. This was in Corot's new, "feathery" manner, exploiting a beauty of surface at once reminiscent of Watteau and echoing the silvery tonalities of the new art of photography. Structure and substance were underplayed. If the effects were more easily to be grasped than in Corot's earlier work, the new manner had emerged gradually and logically from it. No stunt or artistic compromise was involved.

However that may be, the Emperor's choice started a fashion, and Corot soon found himself famous. Eager to please, he was perfectly willing to produce variations and near replicas to suit a rapidly growing demand, and he continued to do so for his remaining twenty years. Potboiling of this sort has ruined many a fine artist. Yet if most late Gilbert Stuarts have a fatigued George Washington look about them, it is absolutely untrue to suppose that the unbroken output of "feathery" landscapes affected in the slightest Corot's progress as a creative artist. Nor did it affect his manner of life. He had lived for thirty years on a modest private income. New wealth merely allowed him to indulge his charitable instincts by helping less fortunate colleagues, supporting struggling beginners, and giving to the poor of Paris. Towards the end of his life he gave his old friend Daumier, nearly blind and penniless, a house in which to end his days. It is not easy to be generous without creating an obligation, yet observe how Corot achieved it, in his letter to Daumier:

My old comrade,

I had a little house for which I had no use at Valmandois, near the Isle Adam. The idea came into my head of offering it to you, and as I think it is a good idea I have placed it in your name at the notaries.

It is not for you that I do this, it is merely to annoy your landlord.

Yours, Corot

When Corot died in 1875, few suspected that he had painted anything but the sort of filmy, evanescent pictures which had brought him fame and wealth. Within the next fifty years, however, the situation had radically changed. With the advent of Cubism, a number of avant-garde French painters, especially André Derain and André Lhote, found in the starker, more geometric work of Corot's youth a stimulus which they could embrace with enthusiasm. By 1930 Derain was painting almost too literally in Corot's style of just a hundred years before. (A Corot of 1831, once owned by Derain, is now in the Clark Art Institute, Williamstown, Mass.) Another emulator was Albert André. Gradually public taste accepted this new evaluation of Corot, but as so often happens the new swept out the old. Inevitably "feathery" Corots became unfashionable and he came to be considered a brilliant young landscapist who debauched his gifts in later life by shameless potboiling.

Subsequently attention turned to the figure pieces which Corot painted during his last ten years, partly because failing health forced him to give up living in the country and so broke his daily contact with nature. It was not realized that Corot had painted figure pieces intermittently all his life and that they formed a series almost as important as, if less numerous than, his landscapes. Of some three hundred or more examples, Corot had exhibited only two in his whole career; hence their discovery was a great surprise, and at first only the late ones came into general attention. These revealed a new and very different Corot, heavier, darker, somberer, and more brooding (note especially number 121). If the early landscapes seemed related to Cubism and behind it to Cézanne of the 1880's, these sibyl-like presences were prophetic of the Cézanne of about 1900, whose star was then in the ascendant.

Thus opinion of Corot followed a spasmodic pattern of taste, which, however interesting in relation to the artistic enthusiasms of the later nineteenth and the twentieth century, was irrelevant to any understanding of Corot as a man and an artist. For he had now been carved up into three unrelated parts, each so different as to make it seem that there had been three artists using the same name.

The blame for this confusion must rest considerably on Corot himself. Apparently aware of the split between his public and private artistic personalities, he was extremely secretive about the works of his youth, which had brought him no recognition, and about his late figure pieces, exhibition of which would certainly have bewildered an amiable public. Moreover, he was incredibly generous towards imitators of his popular, "feathery," manner. Success had bred imitation, and imitation, encouraged at the source, bred further success. Ironically, however, his motive in all this strange behavior was generosity towards others less fortunate than he, and not miserliness or commercial shrewdness.

It is worth summarizing the story of Corot and his imitators in order to make clear what extraordinary difficulties have had to be overcome by scholars like Bazin in the process of finding out what Corot actually painted, and thus arriving at a dependable overall estimate. The story may also help us to understand how a painter who was eagerly sought by almost every American collector of the late nineteenth century could so drop out of sight in the twentieth that a retrospective exhibition staged by the Museum of Modern Art in 1930 came as a revelation. This was true even though Corot shared honors with his old friend Daumier and was represented by only thirty-six oils (a number of which now seem doubtful) and eight drawings. The first full-length exhibition of Corot

in America did not occur until 1946, when the Philadelphia Museum of Art presented seventy-eight oils, seven drawings, thirteen etchings, eighteen lithographs, and forty-four glass prints.

The history of Corot exhibitions in Paris also mirrors, and to some extent caused, the changes in his reputation. In the year of his death, 1875, there was a large retrospective, with two hundred and twenty-eight paintings, at the École des Beaux-Arts. Twenty years later the Musée Galliéra exhibited a hundred and forty-three paintings. In 1909 the Salon d'Automne included twenty-four figure paintings. There is a hiatus until 1928 when fifty-one early Italian landscapes and figures were exhibited by Paul Rosenberg; two years later the same dealer exhibited sixty-five French works, both landscapes and figure pieces. In 1931 the Bibliothèque Nationale, in conjunction with the Louvre, presented Corot's prints and drawings. The first major retrospective in forty years in Paris came in 1936, at the Musée de l'Orangerie (one hundred and sixteen paintings).

The importance of the present exhibition at Chicago may be judged from the following statistics: one hundred and forty-two paintings, twenty-eight drawings, twelve etchings, sixteen lithographs, and twenty-five glass prints.

If Corot is now accepted as one of the very great masters of the nineteenth century, such an estimate came neither easily nor quickly. The difficulty and the delay were largely the product, as we have indicated above, of Corot's strange relationship with his imitators. Bazin, who gives a full account of it, cites Corot's generous nature as the chief explanation. There are four sources of confusion: Corot's associates, his pupils, imitators during his lifetime, and forgers before and after his death. Throughout his life he attracted other artists, and invariably he dominated them, not by any personal aggressiveness, but by the force and integrity of his art. Daubigny's statement is characteristic: "Tu ne mets rien et tout y est." ("You put nothing down, yet everything is there.")

Early associates in Rome, like Alligny, set up their easels beside him, painted the same motive, observed and profited from his procedure, and painted works easily to be confused with Corot's. The difficulty was sometimes compounded many years later, when his early work was sought after by collectors, because unscrupulous dealers expunged the original signature and added Corot's. (This is not difficult, as Corot signed in simple block letters.) An especially fascinating case is provided by the famous but unsigned View of Villeneuve-lez-Avignon: Le Fort Saint-André (Musée des Beaux-Arts, Reims, number 43 of the present exhibition). Long considered one of Corot's early masterpieces, and frequently exhibited as such, it does not appear in Alfred Robaut's exhaustive catalogue, though it is certain that he knew the picture. Occasional doubt has been expressed as to its authorship, and it has been attributed to Prosper Marilhat, a good painter and friend of Corot who accompanied him to Provence in 1836. In the first edition of his monograph on Corot (1942), Bazin followed tradition and accepted it. In the second edition (1951) he explained that it had been difficult to have access to the original works, because of the war, and that he took advantage of the opportunity provided by the fact that this painting was exhibited in Amsterdam (French Landscape Painting, 1951) and that a variant in The Hague (Rijksmuseum Mesdag), repainted in later years by Corot himself, could be studied in comparison with it. After careful laboratory analysis, Bazin came to the conclusion that Marilhat, not Corot was the author of the Reims picture, and so published it in the second edition of his work (Plate 53). A thinner texture convinced him that it was by another hand, and a roughening of the surface in the lower left hand corner might even be the result of the removal of a signature. Bazin noted, however, that this work is far superior to other works of Marilhat, and that if he painted it, he was lifted beyond his own abilities by the stimulus of Corot's example. In at least this sense, then, it is Corot's work. The visitor to the present exhibition will profit from close study of this little masterpiece, and he may well join others in hesitating to subtract it from Corot's authentic work.

Thus far our story has considered only legitimate works whose confusion with Corot's (if he did not indeed paint them) is perfectly understandable. We now come to the more vexing question of Corot's pupils and imitators. Alfred Robaut, Corot's great friend who devoted thirty years to compiling a catalogue of his authentic work, lists twelve major "copyists, pasticheurs, and plagiarists"; seven pupil-copyists who worked "without thought of personal gain"; eighteen artists working from nature in Corot's general manner (that is, in his "feathery" style); and forty-five artists to whom he, Robaut, had lent Corot studies so that they could make copies. He also noted that Corot often touched up the work of friends or pupils painting in his company, and that he even made his own variations of their work, perhaps to instruct them. Moreau-Nélaton, who completed Robaut's catalogue and published it in 1905, added more disturbing information in a personal study, *Corot raconté par lui-même* (1924). We learn that Corot often signed, out of sheer pity, the work of poor imitators. Bazin lists more sources of confusion: authentic works exist with false signatures provided by dealers even when a true signature existed hidden under the frame! The "Vente Corot" stamp, affixed for the posthumous sale to works in his studio not already signed, is not a guarantee of authenticity because Corot owned many works by his friends, pupils, and imitators. Such works also went into the posession of Corot's family; thus even the most gilt-edged pedigree cannot be accepted as ultimate proof. As to outright forgeries, consider the following information: in 1888 a Brussels imitator shipped two hundred and thirty-five "Corot" landscapes to Paris; and a certain Dr. Jousseaume, more avid than he was astute, collected no less than 2414 paintings, sketches, and autographs, every one of them by the same forger! This obviously surpasses the famous quip of some decades ago, that of two thousand works by Corot, three thousand were in America.

Fortunately, there was in Alfred Robaut a sort of Boswell to this strange story. Infuriated by a flourishing market of imitations of his friend's work, he determined to set the record straight. It is doubtful that Corot himself ever grasped the magnitude of the problem, but despite his blithe indifference one can only surmise that if he had had any inkling of what was to happen after his death, he would have been less generous in his own lifetime. Among Robaut's invaluable contributions is a series of quick sketches of works which he knew were not by Corot. But he was not a systematic person, and thus his records have had to be interpreted with great care. Modern scientific methods, notably the x-ray and the infra-red ray, have proved indispensable. I will not soon forget the experience of going through the Corot file of one of the acknowledged masters of this form of expertise in the United States. If the results seemed at first depressing, Corot emerged from a limbo of doubt and uncertainty as a great artist. If the modern study of Corot can be said to be safely out of its infancy, it clearly has a long and profitable future.

Only a month ago, in Columbia, South Carolina, I saw a minor "feathery" landscape *à la Corot,* signed Trouillebert. It had come to the museum with a Corot signature. Analysis showed that this signature was false, and the true signature later emerged in cleaning. As a Corot it did nothing for his reputation; as a Trouillebert it helps to establish him as an agreeable but honest pasticheur. Indeed it was Trouillebert who exploded the bubble of a flourishing business in forged Corots, for in 1883 he brought suit against a dealer who had substituted a Corot signature for his own. The case received great publicity for the picture had come into the possession of Alexandre Dumas.

Time alone will tell how often this story will be repeated.

S. LANE FAISON, JR.
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NOTES ON COROT

THE WRITER will always envy the painter. Even those who write well about painting, he will envy for having learned to pay close attention to appearances. And not the writer alone; it is the rare person who can look at anything for more than a few seconds without turning to language for support, so little does he believe his eyes.

Daily the painter masters new facts about the world. But years pass, and the writer is still studying his face in the mirror, wondering at what strange tendencies lie hidden beneath a familiar surface. "Pleasant enough, but what does it *mean?*" That traditional response of the layman is one he will never contrive to repress. Making it to the oeuvre of Corot, he will feel the least bit foolish. What does *it* mean? What does *he* mean? Here are the landscapes—ruins, trees, water, cows; here are the models, both with and without clothes. What can it possibly add up to but Art? The retort, by endowing the pictures with unquestionable value, gracefully waives the little matter of their significance.

He stands before a painting by Corot. As he is not himself a painter, or even if he is—painters are forever talking nowadays,—he will suffer a brief, defensive spell of verbal dizziness. Phrases to be distinguished by their incoherence—linear values, tonal purity, classical heritage—will explode between himself and the canvas. When the first smoke clears, he may look more attentively; he has routed the babbling imp. And though he will end by using the dreadful phrases, seeing at last their truth if not their beauty, an observer who is by nature oriented toward language, who in the deepest sense of the cliché requires that a picture *tell a story*, must meanwhile listen for its opening words.

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"Once upon a time, in a far country . . ."

The small Italian sketches are praised by those who prefer the natural to the invented, Rousseau to Chateaubriand, the early Corot to the late. They are indeed very beautiful, as well as revolutionary, with their simplifications, their early morning, open-air clarity. Let it be added, however, that they respond to a revery of the idyllic instilled in Corot by Claude and Poussin, and that, when we are moved, it is not only by their naturalism but by a revery of our own.

His rapidly-brushed Rome, the Rome he transported back to France for prudent investment, is the city of our dreams: physical, somnolent, unimperially casual and even-tempered. Its domes rise from dusky washes into the

sun, or by magic from the brimming, shaded fountain on the Pincio. A pane flashes. The island of S. Bartolomeo suspends its structural Gordian knot between sky and stream. The wonderful trees are everywhere, dwarfing the monuments they frame, taking the rich light upon their bulk-like placid thunderheads. Umber shadows flood the pavements of Venice, Genoa, Florence, Naples: the eye is drawn over a balustrade and down into the radiant depths of the scene, with the same sinking delight felt on the verge of sleep. All is joyously, economically accomplished, and it is an unfortunate visitor to Italy who has not, even in this day and age, enjoyed some such delusion. Over the shoulder of an old country man sitting on a trunk, beyond a crooked window-frame, the sky, of a soft, blank brightness hard to mistake for any other, is enough to send one headlong down the stairs and out into that still barely retrievable world of awnings and ochers, sunstruck ruins, umbrella pines.

Italy—like youth, a simple word for a complicated, often idealized experience. No one would resist its appeal, as rendered in these little paintings. But each of us knows, in his way, what happens when it is over. Corot knew too. A View near Volterra (in the Chester Dale Collection) shows it happening in a scene so ravishing that it emerges unscathed from the jaws of allegory: the artist-prince, in peasant dress, heads his white horse (!) straight into the trees. Slowly it dawns on us what awaits him there, when he dismounts and sets up his easel. A change of light, a corresponding change of sensibility; in short, the paintings of Corot's maturity.

More than ever, as we look back on them, these Italian scenes take on a quality of legend. No need to people the glades with nymphs, or top the hill with crosses. The world itself is a marvelous tale. And as in all legend is found—what distinguishes it from myth—traces of the provincial, of genre, it is a happy accident, or no accident at all, that led the young painter to that already much-painted landscape where the peasant's cottage stands in relation to the aqueducts and arenas of the Giant. Taste, far more than credulity, is strained by the costumes of Corot's women. They belong to a world of story, it is well that they are a bit fussy and quaint.

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". . . there lived a woman . . ."

One woman or hundreds of women, it makes no difference. A single impulse turned a Roman girl into a sybil and a French girl into a Vermeer. What is strange is how we believe in them, for all their artifice of posture and ornament.

Who *are* they? The last of the Lamias? The first patients of Freud? From the start, they fascinate and appal us by their listlessness, their fatalism, combined with an oddly bourgeois presence. Standing by a fountain, trusting vainly to participate in all that freshness; balancing an unplucked instrument in their laps; musing without comprehension upon book or letter, upon the enigma of a nudity or a costume they would never have chosen, their faces drain of animation, a mortal tedium falls, glimmering downward from a gray sun that does its best to shine and to cheer, but alas, their painter is older now, probably indoors as well, and he will not fake a happy light either in the world or in his own eye. Thus the reader of the Metropolitan Museum's The Letter sits in a shuttered space at the bottom of a well. No other interpretation will do for the light that barely exposes the musty furnishings and our heroine's unlovely, heavy-skinned features. What has happened to interiors—of rooms and of people alike? One has the feeling of Venice and Delft being recreated at nightfall, on a rehearsal stage. The solitude of any Renaissance woman never bothered us; she sat at her ease on an invisible throne of philosophy and manners. In the Lowlands, there was always a music lesson, or some household matter to be dealt with, and we enjoyed looking through a door at mistress and maid, off and on during the day. The pomp and pride of one

tradition, and the charming resourcefulness of the other, are lacking in Corot's women. The most they can do is *look* as if they were reading or able to pick out a tune; their minds are elsewhere, we feel anxious for them. Another Reader (also at the Metropolitan) has elected to sit out-of-doors in her cumbersome contadina dress; the sun beats down muggily from a mournful zenith; one guesses the strain she is under, the trickle of sweat forming beneath the silken sleeve. Behind her, a tiny figure we shall see again tries and tries to steer his boat out of the rushes.

These ladies could not say, any more than Corot, what ails them. The *maladie du temps,* to be sure. But, specifically, do they not chronically suffer from their legacy (both classical and Dutch) as surely as from a "delicate constitution"? They are the last figures that a serious painter will ever render with that particular sober "studio" look—a result of training and procedure that infect his treatment of flesh and bone in much the same way as the inbred values of an Arcadian education might have done any young person in the 19th century. Their postures show what art has taught them to expect of life; their faces, what life has taught them to suspect of art. And yet they cleave to it—they are timid. They have *heard* of their shameless sister, with her parrot or her paramour, but in their eyes she is worse than any chattering bird. Better to waste away, unloved, than to break faith with their creator. In the mercy of his brush salvation lies.

Arkel to Mélisande: "I have been watching you: you were there, unconcerned perhaps, but with the strange, distraught air of someone forever expecting a great misfortune, in sunlight, in a beautiful garden."

Humble, not visionary, a virgin without child, the Reader resists knowing herself. She would deny that the hand on which her cheek just fails to lean is constituted differently from its Raphaelesque prototype; more loosely brushed, it is nevertheless doomed to obsolescence (hence her repressive calm) by new or imminent techniques and tastes. One wants to take that hand, open those sombre eyes. Triumphs lie ahead. *She* will vanish, yes, but in her place we shall see the molecules of Pissarro, the brilliant glazes of a later reader—L'Arlésienne. Her nieces—she has no direct descendents—her nieces, clothed in colors as light and strokes as rapid as air, will dance all day at Bougival with bearded, floppy-hatted men. They will eat oysters! Or they will once again do *useful* things, such as bathing themselves or setting the table. If they are melancholy, it will be at their milliner's or in their music halls. (The provincial branch of the family will evidently stay on at Barbizon, ever more numerous, rich, and insufferable.)

Ah, and yet—

Lost in so much female activity will be precisely the solitary romance, the sense, however obscure, that our moments of uncomprehending loneliness are the most true; their profound dark spotlight reveals more about the human condition that any number of hours spent in dramatic relation to this or that figure or set of objects. To convey this truth, in all its narrowness, the artist may have no recourse to drama. Once seen to inhabit a setting—the saint in his cell, the siren in her loge—the supreme solitude can be shrugged off as a matter of individual preference, when it is really, as for Corot's women, a destiny, a state of soul. Some, like the Sybil, are strong, requiring almost a violence of execution; others make subtler claims—consider the air of baleful French tenacity that envelops the Young Woman in the Hirschland Collection, all her weakness concentrated into a force; others yet are merely beautiful. But even these, at their most memorable, remain at the heart of life, which is to say, beyond any of its resources, beyond even the methodical debauchery that sheds so cold a light upon Lautrec's unhappy women. We must wait for Picasso to renew the glamour of pure identity.

Seeing this far, we should not be astonished by the Girl with a Pink Shawl in Boston. Flattened, simplified, positively post-impressionist in feeling, she

sits against three large, quickly-done jigsaw pieces, two light, one dark. Somehow this background escapes transformation into furniture, foliage or sky. Somehow her loose white smock escapes being fitted or embroidered. A thin wash of mauve covers portions of her otherwise pale-strawberry and cream face. One hesitates to admire her, suspecting that, if one does so, it is thanks rather to a later master than to Corot. Yet she is his—awkward, virginal, unsmiling. The painting may be unfinished; her being is intact. Indeed, the rapid execution makes the difference. It suggests that she does not weigh too heavily on the artist's conscience; he has not shouldered her with *his* inheritance and *his* destiny. We are led to reflect on the degree to which these were embodied by so many of his other women.

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At times Corot's mysterious heroine is literally garbed as a muse, with wreath and scroll; or lies nude, a gross-featured bacchante looking up, deadpan, at the tame leopard advancing, a child astride it, to sniff politely the lifeless bird she dangles. We may hope that such a composition is lighthearted, a spoof on certain big moments out of Titian or Poussin. But is it? She has appeared too often in pensive, humorless guises for us to be sure.

In one of the most suggestive—the Widener Collection's Artist's Studio—she sits with hound and mandolin, in Italianate finery, facing away from us and into a small "typical" Corot landscape. Dreamily she fingers her instrument; the dog paws her skirt in vain. She might as well be looking into a mirror, so enraptured is she by the painter's expression of her feelings.

Though we no longer readily translate scenery into emotion, the landscape that resembled oneself or one's mistress was a widely spoken Romantic language (". . . the rocky horizon seen while approaching Arbois on the main road from Dôle, was for me a clear, live image of Métilde's inner self."—Stendhal, *The Life of Henri Brulard*). Faced with Corot's most celebrated pictures—the post-Italian landscapes—to make sense of, we must not despair. Many of them, it is true, appear to have issued, like himself, from the milieu of a small tradesman who has learned the rules of mass production. But, having identified the type of scene with his Muse, we must recognize it as one that deeply stirred Corot. He returned to it, after all, again and again, often dully, always humbly and unquestioningly.

The elements of the scene are quickly named: the little glades, pockets of poetic rurality, farmhouse, stream, a far-off figure bending over the earth not so much, one feels, to gather anything, as just vaguely to keep in touch; a white-masked cow stands by like an anesthetist. These small human or animal figures at first greatly control our responses—the nostalgia of one long pent in his hectic, Balzacian metropolis, as well as the country cynic's impatience with the too easy idyll. As we go from picture to picture, we find that we can dispense with these little guides; we are learning to "read" Corot. The Boston Museum's Beech Tree, in which neither man nor beast appears, nevertheless vividly suggests a human, perhaps a super-human, presence. Attended by quiveringly erect younger trees, the strong, whitened trunk stands out against their familiar cloudy greens; this background is thinly painted and sets off a cluster of leaves, belonging to the subject, that might almost have been dribbled onto the canvas. At the foot of the tree a torn-off limb reinforces our impression of veiled narrative—we could be looking at a metamorphosed king.

The story grows more subjective.

The Ville d'Avray scenes, for example, place the sunlit building Corot had loved and learned to paint in Italy, deeper and deeper within the picture, frequently on the far side of still water. Young, white-trunked trees now grow in the foreground; they are seen less often, massed from a vantage, than from a point in their midst. Even when fully grown, they rarely command the space;

they filter, they intuit. Corot recreates for the eye, in two dimensions, something of the pleasureable hindrances of a winding progress through woods. We are left purer and warmer for the experience. At the last moment a few touches of bright color are added; earlier, they would have threatened the tone of an essentially spiritual exercise. In one picture (Ville d'Avray at the Metropolitan) a foliage diffuse and atmospheric overlays the entire canvas, a coarsely woven veil of branches at once dark and shining. It is a perilous moment. The artist is intoxicated by the degree to which his own powers can enter the trees, can alter, withhold, make precious the clear view beyond, which they are in danger of shutting off forever.

To the trees, then, we turn, to the water and the light, for clues to the meaning of these pictures. As with the Italian sketches and the female portraits, we feel the pull of tradition. But by now, the tiny rustics and the diaphanous vegetation bring to mind Hubert Robert more than Poussin. The mood remains Corot's—passive, trustful, melancholy; let others call it unhealthy. Those stretches of water! They sustain and extend the sky; their calm shimmer overwhelms a field; slowly, as they accumulate in scene after scene, they begin to speak of relinquishment, of escape, of an Embarquement pour Cythère, only ascetic, lacking the exuberant iridescence of Watteau's.

One motif recurs and recurs: the single boatman leaning over the side of his boat in what might be an effort to free it from certain reeds or bushes at the water's edge. This accomplished, he has only to cast off and glide forth across the breathless mirror. He is kept from doing so precisely by the rest of the composition, with its sum of allusions to an ideal world. The farm, the cattle, the woman and child, even the harmonious intricacy of boughs—would these not be missed, once one had given oneself up to sheer reflectiveness? Would it not, on the other hand, be braver to strike out, to dream one's own dreams for a change? Elsewhere, as before, the boatman does not need to be in sight for us to experience the delicate and crucial conflict.

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The setting in motion of such insights hardly adds up to Meaning or Subject Matter (as found in, say, Millet's peasant scenes). And yet Corot's principal dilemma—loyalty to the senses or to the imagination?—does get expressed, all the more movingly for its understatement, its perverse tenuousness. There come to mind Rilke's lines:

> Were you not astonished, on Attic steles, by
> the circumspection of human gesture? were not love and farewell
> so lightly laid upon shoulders, they might have been made
> out of some other material than ourselves?

If anything can stir us in this Romantic version of classic pastoral, Corot has divined it.

His development is very subtle, hardly a development at all. We can see him applying to one period lessons learned from another: something of the convincing, pure repose of the early Italian scenes, recurs in the quite late Venus Bathing, and of their architectural angularity in the Interrupted Reading here in Chicago. But, throughout his work, his main concern was to invest places and people with the nuance of a golden or a silver age. The increasing subjectivity of his later mood can be attributed to the tarnishing of that silver in the atmosphere of his day. He was too much of an artist not to breathe it. While able, as how few dedicated painters since, to give a large contemporary public what it wanted, at the same time he could not help but reveal, particularly in his figure paintings, the inner unease of that public caught between its own sense of a way of life lost, and its imminent place at the dreamless center of the stage.

JAMES MERRILL

PAINTINGS

Exhibitions are considered to have taken place in the leading art museum of the city indicated unless otherwise stated.

After Corot's death, the paintings which were left in his studio were sold at auction. Those which he had not already signed were stamped Vente Corot.

1 YOUNG BOY IN SILK HAT (Jeune garçon coiffé d'un chapeau haut de forme, assis par terre)

Oil on canvas, 8¼ x 8¼ in. Signed, lower left: *Corot;* painted 1823–24. Ex coll.: F. Guillaume; Henri Rouart. Ref.: Robaut 56. Lent by M. Georges Renand, Paris.

2 LAUSANNE, au fond, le lac de Genève et les Alpes

Oil on canvas, 8¼ x 12⅝ in. Stamped, Vente Corot; painted 1825. Ex coll.: M. Tédesco; M. le comte Doria. Ref.: Robaut 42. Lent by Mr. and Mrs. Eliot Hodgkin, London.

3 LA CERVARA (La Cervara; campagne de Rome)

Oil on canvas, 27⅛ x 37⅜ in. Signed, lower right: *Corot;* painted 1825–28. Ex coll.: Mme. Corot mère; M. Georges Lemaistre; M. Charles André; A. Hahnloser-Hotz, Zürich. Exh.: Salon of 1831; Zürich, 1934; Bern, 1960. Ref.: Robaut 200; Moreau-Nélaton, pl. 41. Lent by the Kunsthaus, Zürich.

4 THE INN AT MONTIGNY-LES-CORMEILLES

Oil on paper mounted on canvas, 9¾ x 13 in. Painted c. 1825–31. Ex coll.: J. B. Neumann. Exh.: Chicago, 1934; Wildenstein, New York, 1942. Ref.: The Wellesley College Bulletin, *The Art Museum,* 1931, Vol. I, p. 3. Lent from the Wellesley College Collection.

5 FACTORY ON THE BANKS OF THE TIBER (Fabrique sur les bords du Tibre)

Oil on canvas, 7⅛ x 13 in. Stamped, Vente Corot, dated *janvier 1826.* Ex coll.: M. Lejuineau. Ref.: Robaut 49. Lent by a Private Collector, Lausanne.

6 THE APENNINES (La chaîne des Apennins et un bois de chênes-liège de la campagne romaine)

Oil on canvas, 7⅛ x 15⅜ in. Stamped, Vente Corot; dated, lower right: *mars 1826.* Ex coll.: Desavary; Alfred Robaut; Denys Cochin. Exh.: Brame Gallery, Paris, 1957. Ref.: Robaut 52. Lent by M. Knoedler and Co., Paris.

7 OLD MAN IN COROT'S STUDIO, ROME (Vieillard assis sur la malle de Corot, Rome)

Oil on canvas, 13¼ x 9½ in. Signed, lower right: *Corot;* stamped, Vente Corot; painted 1826. Ex coll.: Vente Corot; M. Febvre; H. C. Angell, Boston; Martha B. Angell, Boston. Exh.: Chicago, 1893. Ref.: Robaut 89. Lent by the Museum of Fine Arts, Boston.

8 CASTEL SANT'ELIA

Oil on canvas, 7 9/16 x 11⅜ in. Signed, lower left: *Corot;* painted 1826. Ex coll.: Quincy Adams Shaw, Boston. Exh.: Wildenstein, New York, 1942. Ref.: "Corot in Castel Sant'Elia," by Julius Held, *Gazette des Beaux-Arts,* March, 1943, pp. 183–186. Lent by the Wadsworth Atheneum, Hartford.

9 PAPIGNO (Papigno; fabriques dans la vallée)

Oil on canvas, 13 x 15¾ in. Stamped, Vente Corot; painted 1826. Ex coll.: Alfred Robaut; Doria. Exh.: Bern, 1960. Ref.: Robaut 114. Lent by Dr. Fritz Nathan, Zürich.

10 VIEW OF PAPIGNO (Papigno; fabriques dominant la vallée)

Oil on canvas, 11½ x 15¾ in. Stamped, Vente Corot; painted 1826. Ex coll.: M. Diot; Doria; Paul Gallimard. Exh.: Bern, 1960. Ref.: Robaut 121. Lent by Dr. Fritz Nathan, Zürich.

11 FALLS OF TIVOLI

Oil on canvas, 11 x 15¼ in. Painted 1826. Ex coll.: Millet family. Exh.: Yale University, New Haven, 1956. Lent by Mr. and Mrs. Russell Burke, New York.

12 ITALIAN GIRL WITH SPINDLE (Jeune italienne de Papigno avec sa quenouille)

Oil on canvas, 11⅞ x 7⅞ in. Stamped, Vente Corot; painted 1826–27. Ex coll.: M. Vuillermoz; M. Elmerich; M. Oudinot. Ref.: Robaut 62. Lent by Mr. and Mrs. Edwin C. Vogel, New York.

13 VIEW OF ROME: The Bridge and the Castle of Sant'Angelo with the Cupola of St. Peter's (Rome, pont et Château Saint-Ange avec la coupole de Saint-Pierre)

Oil on paper backed by canvas, 8⅝ x 15 in. Stamped, Vente Corot; painted 1826–27. Ex coll.: Charles Tillot; Dr. Dieulafoy, Paris. Exh.: Paris, 1875, 1889; Museum of Modern Art, New York, 1930; Philadelphia, 1946; Paul Rosenberg, New York, 1956; Phillips Gallery, Washington, 1957. Ref.: Robaut 70. Lent from the Collis Potter Huntington Memorial Collection, California Palace of the Legion of Honor, San Francisco.

14 CIVITÀ CASTELLANA; fabriques au sommet des rochers

Oil on canvas, 9¾ x 13¾ in. Stamped, Vente Corot; painted 1826–27. Ex coll.: M. Détrimont; Lord Berners Ref.: Robaut 139. Lent by Mr. Robert Heber-Percy, Faringdon, Berkshire, England.

15 CIVITÀ CASTELLANA; rochers dominant la vallée boisée

Oil on canvas, 14⅛ x 19⅝ in. Stamped, Vente Corot; painted 1826–27. Ex coll.: M. Martin; Doria; Blanche. Exh.: Dieppe, 1958; Bern, 1960. Ref.: Robaut 140. Lent Anonymously.

16 ROME, MONTE PINCIO; la Trinité des Monts; vue prise des jardins de l'Académie de France

Oil on paper pasted on cardboard, 11 x 17¾ in. Painted 1826–28. Ex coll.: M. J. G. Scheffer. Exh.: Paris, 1934; Fribourg, 1943; Bern, 1960. Ref.: Robaut 84. Lent by the Musée d'Art et d'Histoire de Genève.

17 ITALIAN MONK READING (Moine italien assis, lisant; Rome)

Oil on canvas, 15¾ x 10¾ in. Stamped, Vente Corot, painted c. 1826–28. Ex coll.: M. Berthelier; A. Conger Goodyear. Exh.: Wildenstein, New York, 1942; Philadelphia, 1946; Paul Rosenberg, New York, 1956; Phillips Gallery, Washington, 1957. Ref.: Robaut 105. Lent by the Albright Art Gallery, Buffalo, New York.

18 ROME, ruines du Temple de Jupiter Stator

Oil on panel, 8¼ x 6¼ in. Stamped, Vente Corot; painted 1826–28. Ex coll.: Doria aîné; Chéramy; Count de Rohan Chabot. Ref.: Robaut 129. Lent Anonymously.

19 THE ROMAN CAMPAGNA (La Campagne de Rome)

Oil on canvas, 38¼ x 53¼ in. Painted 1826–27. Ex coll.: Clément Jourdan; Famille Seganville, Château St. Pierre-de-Granoupiac. Exh.: Paris, Salon of 1827. Ref.: Compare with drawing, Robaut 2562. Mr. Alexandre Rosenberg, the owner, comments: "There is a drawing of Mount Soracte corresponding quite well with the Campagne de Rome in the Fogg Museum, Cambridge. A painting dated 1826, Le Mont Soracte, (Robaut 169) and Vue prise à Narni in the National Gallery of Canada (Salon of 1827) are also closely related." Lent by Paul Rosenberg and Co.

20 TOWN ON A CLIFF (La ville sur la colline)

Oil on panel, 6⅞ x 15⅛ in. Signed, lower left: *Corot;* painted c. 1827–28. Ex coll.: Señor Domingues; Oliver Ricketson, Washington, D.C.; Dwight W. Tryon. Exh.: Wildenstein, New York, 1942. Ref.: *The Smith College Museum of Art Catalogue,* 1937, pp. 14–15. Lent by the Smith College Museum of Art.

21 VILLE D'AVRAY, chemin bordé d'un mur conduisant aux étangs

Oil on canvas, 10¾ x 11½ in. Signed, lower right: *Corot;* painted c. 1828. Ex coll.: M. Thurwanger. Exh.: Paris, 1875; Philadelphia, 1946; Toronto, 1950. Ref.: Robaut 207. Lent from the Johnson Art Collection, Philadelphia.

22 OLD BEECH TREE (Fôret de Fontainebleau, étude d'arbres et de rochers)

Oil on canvas, 27⅞ x 18⅛ in. Signed, lower right: *Corot;* painted 1828–30. Ex coll.: James Inglis, New York; H. C. Angell, Boston. Ref.: Robaut 216. Lent by the Museum of Fine Arts, Boston.

23 PIERREFONDS (Glacis d'un château fort en ruine)

Oil on panel, 9½ x 12¾ in. Stamped, Vente Corot; painted 1828–30. Ex coll.: M. le comte Doria; Mme. Lazard. Ref.: Robaut 212. Lent by Mr. and Mrs. Eliot Hodgkin, London.

24 PORTRAIT OF CAPTAIN FAULTE DU PUYPARLIER (Le Capitaine Faulte du Puyparlier)

Oil on canvas, 25½ x 21½ in. Signed, lower right: *Corot 1829.* Ex coll.: Fernand Osmond, Paris; Pierre Osmond, Paris; M. Bessonneau, Angers; Chester Dale Collection, New York; Spaeth Collection, New York; Emilie L. Heine. Exh.: Philadelphia, 1946; Paul Rosenberg, New York, 1947; Phillips Gallery, Washington, 1957. Ref.: Robaut 206; Moreau-Nélaton, Vol. I, p. 27. Lent by the Cincinnati Art Museum.

25 JUMIÈGES

Oil on canvas, 12 x 15½ in. Signed, lower left: *Corot;* painted c. 1829–30. Ex coll.: Beriah Wall, Providence. Exh.: Chicago, 1933. Ref.: *The Smith College Museum of Art Catalogue,* 1937, p. 72. Lent by the Smith College Museum of Art.

26 PARIS, le Pont au Change et le Palais de Justice

Oil on canvas, 19⅝ x 28⅜ in. Stamped, Vente Corot; painted 1830. Ex coll.: M. Achille Arosa; M. Roux, Marseille; Comte St. Alary. Exh.: Philadelphia, 1946; Paul Rosenberg, New York, 1947, 1956. Ref.: Robaut 220. Lent by Miss Alice Tully, New York.

27 HONFLEUR, maisons sur les quais

Oil on canvas, 15 x 21¾ in. Stamped, Vente Corot; painted c. 1830. Ex coll.: M. Lefebvre, Roubaix; Dr. Dieulafoy; Marquis de Rochegouste; Mme. Emile Staub-Terlinden, Mannedorf. Exh.: Zürich, 1934; Paris, 1936; Lyon, 1936; Zürich, 1938; Wildenstein, New York, 1942; Philadelphia, 1946; Toronto, 1950. Ref.: Robaut 223; Moreau-Nélaton, fig. 38. Lent by Mr. and Mrs. David Rockefeller, New York.

28 HONFLEUR, calvaire de la côte de grace

Oil on panel, 11⅞ x 24 in. Stamped, Vente Corot; painted c. 1830. Ref.: Robaut 224. Lent by M. Georges Renand, Paris.

29 MOUNTAIN ROAD (Chemin sur les monts boisés)

Oil on canvas, 12⅝ x 18½ in. Signed, lower left: *Corot;* painted 1830–35. Ex coll.: Doria; M. Jacques Blanche. Exh.: Dieppe, 1958; Bern, 1960. Ref.: Robaut 332. Lent Anonymously.

30 TROUVILLE; FISHERMEN'S WHARF (Trouville; le quai des pêcheurs)

Oil on canvas, 15¼ x 21¾ in. Stamped, Vente Corot; painted 1830–40. Ex coll.: M. Febvre; Percy Moore Turner. Exh.: Paris, 1936. Ref.: Robaut 233. Lent by The Hon. Mrs. A. E. Pleydell-Bouverie, London.

31 VILLE D'AVRAY; la dame et son petit âne dans la clarière

Oil on canvas, 12¾ x 14¾ in. Signed, lower right: *Corot;* painted 1831. Ex coll.: Etienne Arago; Alfred

Robaut. Exh.: Wildenstein, New York, 1942. Ref.: Robaut 282. Lent by Wildenstein and Co., Paris.

32 ARCHITECTURAL STUDY (Fontainebleau: cour ovale; porte de la tour près de la Porte d'Orée)

Oil on canvas, 12½ x 8¾ in. Painted 1831–34. Exh.: Philadelphia, 1946. Lent by the Philadelphia Museum of Art, W. P. Wilstach Collection, Courtesy of the Commissioners of Fairmount Park.

33 RESIDENCE AND FACTORY OF MR. HENRY (Soissons; maison d'habitation et fabrique de M. Henry)

Oil on canvas, 33 x 41 in. Signed, lower right: *C. Corot 1833.* Ex coll.: M. Henry; Jacques Emile Blanche. Exh.: Paris, 1895; Philadelphia, 1946; Paul Rosenberg, New York, 1947, 1956. Ref.: Robaut 245. Lent by the Philadelphia Museum of Art, W. P. Wilstach Collection, Courtesy of the Commissioners of Fairmount Park.

34 VIEW OF GENOA (Gênes; vue de la ville prise de la promenade Acqua Sola)

Oil on paper mounted on canvas, 11⅝ x 16⅜ in. Stamped, Vente Corot, inscribed and dated, lower right: *Gênes 1834.* Ex coll.: Brame, Paris; Ernest May; Martin A. Ryerson, Chicago. Exh.: Museum of Modern Art, New York, 1930; Knoedler, New York, 1934; Columbus, 1943; Wildenstein, New York, 1942; Philadelphia, 1946; Toronto, 1950; Venice, 1952. Ref.: Robaut 301. The Art Institute of Chicago.

35 VIEW OF LAKE COMO (La ville et le Lac de Come)

Oil on canvas, 11⅜ x 16½ in. Stamped, Vente Corot; painted 1834. Ex coll.: M. Brame; M. Paton; Comte Doria; M. Pierre Peytel, Paris; Captain Edward Molyneux, Paris. Exh.: Paris, 1889; Paul Rosenberg, Paris, 1928; Zürich, 1934; Paris, 1936; Galerie Daber, Paris, 1951. Ref.: Robaut 308; Bazin, 1942, pl. 41. Lent by Mrs. Albert D. Lasker, New York.

36 VENISE; intérieur du Baptistère de Saint-Marc

Oil on canvas, 15¾ x 11½ in. Stamped, Vente Corot; painted 1834. Ex coll.: M. Chamouillet; Henri Rouart; P. Peytel, Paris. Exh.: Zürich, 1934; Bern, 1960. Ref.: Robaut 313; Bazin, 1942, pl. 42. Lent by Dr. J. J. Kurz, Zürich.

37 NEAR RIVA ON LAKE GARDA (Vue prise à Riva; tyrol italien)

Oil on canvas, 11½ x 16⅛ in. Stamped, Vente Corot; painted 1834. Ex coll.: M. Marion; M. Dézermaux, Paris. Exh.: Bern, 1960. Ref.: Robaut 358. Lent from the Sturzeneggersche Gemäldesammlung, Kunstmuseum, St. Gall.

38 SCENE ON LAKE GARDA (Vue prise à Riva, tyrol italien)

Oil on canvas, 39 x 55⅝ in. Signed, lower left: *Corot 1835.* Ex coll.: Molkenecht; Count Armand Doria; M. Bessonneau d'Angers; Mme. Frappier; Collection Poumayou. Exh.: Paris, Salon of 1835. Ref.: Robaut 357; Bazin, 1951, p. 123. Lent by Wildenstein and Co.

39 HAGAR IN THE WILDERNESS (Agar dans le désert)

Oil on canvas, 71 x 106½ in. Signed, lower left: *Corot 1835;* stamped, Vente Corot. Ex coll.: Doria, Paris; Paul Gallimard, Paris; Mlle. Diéterle; M. Simon. Exh.: Paris, Salon of 1835; Paris, 1875, 1900; Philadelphia, 1946. Ref.: Robaut 362; Bazin, 1942, pp. 45, 115, pl. 44. Lent by The Metropolitan Museum of Art, Rogers Fund, 1938.

40 YOUNG WOMAN SEATED (Jeune femme assise, de face, la poitrine découverte)

Oil on panel, 9⅛ x 6¾ in. Signed, lower left: *Corot;* painted c. 1835–40. Ex coll.: G. Viau. Ref.: Robaut 383. Lent by M. Georges Renand, Paris.

41 VILLENEUVE-LEZ-AVIGNON; vue prise du midi en regardant le village

Oil on cardboard, 9¼ x 15¼ in. Signed, lower right: *Corot;* stamped, Vente Corot; painted 1836. Ex coll.: Vente Corot; M. Dollfus, Paris; Richard M. C. Livingston. Ref.: Robaut 329. Lent by the John Herron Art Institute, Indianapolis.

42 VILLENEUVE-LEZ-AVIGNON; étude de cyprès

Oil on canvas, 15 x 11 in. Signed, lower right: *Corot;* painted 1836. Ex coll.: Richomme; Doria. Ref.: Robaut 334. Lent Anonymously.

43 VILLENEUVE-LEZ-AVIGNON

Oil on canvas, 15 x 22⅞ in. Painted c. 1836. Ex coll.: Vasnier. Exh.: Paris, 1895; Zürich, 1934; Lyon, 1936; Paris, 1936. Ref.: Bazin, 1942, p. 115. Lent by the Musée des Beaux-Arts de Reims.

44 SEATED BOY

Oil on paper mounted on board, 9¾ x 7¾ in. Signed, lower left: *Corot;* painted c. 1836. Not previously published. Ex coll.: Duc de Trévise. Lent by Mr. and Mrs. John Koch, New York.

45 SILENUS (Silène)

Oil on canvas, 97½ x 70½ in. Signed, lower right: *Corot 1838.* Ex coll.: M. Dollfus. Exh.: Paris, Salon of 1838. Ref.: Robaut 368. Lent by Mr. Jerome Hill, New York.

46 GIRL WITH A SICKLE (Moissonneuse tenant sa faucille, la tête appuyée sur la main)

Oil on canvas, 10¾ x 26 in. Signed, lower left: *C. Corot 1838.* Ex coll.: M. Léon Meinard, Paris; M. Alfred Robaut, Paris; M. P.-A. Chéramy, Paris; M. Philippe de Saint-Albin, Paris; M. Albert S. Henraux, Paris. Exh.: Paris, 1889, Paul Rosenberg, Paris, 1928; Paris, 1936; Lyon, 1936. Ref.: Robaut 380. Lent by Mr. William A. Coolidge, Topsfield, Mass.

55 View Near Naples, 1841. Lent by the Museum of Fine Arts, Springfield, Mass. (Color plate courtesy of LIFE)

47 SOUVENIR D'ITALIE; un pâtre dans une gorge

Oil on canvas, 15 x 11½ in. Signed, lower right: *Corot;* painted c. 1840–45. Ex coll.: Blum. Ref.: Schoeller and Dieterle, *Corot,* Paris, 1948, Vol. I, p. 23. Lent by M. and Mme. Romette, Paris.

48 LA MÉDITATION

Oil on canvas, 18¾ x 13 in. Signed, lower right: *Corot;* painted 1840–45. Ex coll.: Mimard Rouselle; J. Paton; Robert Treat Paine II, Brookline, Mass.; Irving Vogel, Philadelphia. Ref.: Robaut 387. Lent by Mr. and Mrs. Leigh B. Block, Chicago.

49 LAKE GENEVA (Genève; vue d'une partie de la ville)

Oil on canvas, 10¼ x 13⅞ in. Signed, lower right: *Corot;* painted c. 1840–45. Ex coll.: Vente Corot; M. Chamouillet; Gentier. Exh.: Philadelphia, 1946; Toronto, 1950. Ref.: Robaut 407. Lent from the Johnson Art Collection, Philadelphia.

50 CHURCH AT LORMES (Lormes; l'église)

Oil on canvas, 13½ x 18¼ in. Signed, lower right: *Corot;* painted c. 1840–45. Ex coll.: M. Perreau; Lady Ashfield. Ref.: Robaut 423. Lent by the Wadsworth Atheneum, The Ella Gallup Sumner and Mary Catlin Sumner Collection, Hartford.

51 RUINS OF THE CHÂTEAU OF PIERREFONDS (Les ruines du Château de Pierrefonds)

Oil on canvas, 29½ x 42 in. Signed, lower left: *Corot;* painted c. 1840–45, retouched before 1867. Ex coll.: De Drouillard; Mélas; F. O. Mathieson; Emilie L. Heine. Exh.: Paris, 1867; Houston, 1959. Ref.: Robaut 475. Lent by the Cincinnati Art Museum.

52 PEASANT IN PRAYER (Paysan en prière)

Oil on canvas, 19¼ x 14¼ in. Signed, lower left: *Corot;* painted c. 1840–45, retouched 1873. Ex coll.: Dr. Cambay; MM. Arnold and Tripp. Ref.: Robaut 537 (B). Lent by M. Knoedler and Co., Paris.

53 WOODED MOUNTAINS UNDER A STORMY SKY (Montagnes boisées sous un ciel d'orage; Auvergne)

Oil on paper mounted on canvas, 9 x 12⅜ in. Stamped, Vente Corot; painted c. 1840–45. Ex coll.: M. Détrimont; Quincy Adams Shaw, Boston. Ref.: Robaut 552. Lent by Mr. and Mrs. Leroy Davis, New York.

54 SAINT PATERNE D'ORLÉANS (Orléans; vue prise d'une fenêtre en regardant la Tour Saint-Paterne)

Oil on canvas, 11 x 20½ in. Signed, lower left: *Corot;* stamped, Vente Corot; painted c. 1840–45. Ex coll.: Vente Corot; M. Marion; Delacre. Exh.: Berne, 1960. Ref.: Robaut 555; Bazin, 1942, p. 117. Lent by the Musée des Beaux-Arts, Strasbourg.

55 VIEW NEAR NAPLES (Site des environs de Naples)

Oil on canvas, 23 x 38¼ in. Signed, lower left: *Corot 1841.* Ex coll.: M. Louis Robert, Mantes. Exh.: Paris, Salon of 1841; Chicago, 1934; Paris, 1936; Wildenstein, New York, 1942; Philadelphia, 1946; Paul Rosenberg, New York, 1956; Phillips Gallery, Washington, 1956; Houston, 1959. Ref.: Robaut 377; Moreau-Nélaton, p. 51. Lent by the Museum of Fine Arts, Springfield, Mass.

56 GOAT GIRL BESIDE A STREAM (Lormes; une chevrière assise au bord d'un torrent sous bois)

Oil on canvas, 20½ x 27⅝ in. Signed, lower right: *Corot 1842.* Ex coll.: Hugo Nathan, Frankfurt. Exh.: Wildenstein, New York, 1942; Philadelphia, 1946; Houston, 1959. Ref.: Robaut 428. Lent by Mr. J. K. Thannhauser, New York.

57 PORTRAIT OF LAURENT-DENIS SENNEGON

Oil on canvas, 15¾ x 13⅜ in. Signed, lower right: *C. Corot 1842.* Ex coll.: Mme. Marion; Mme. Lemarinier. Exh.: Venice, 1952. Ref.: Robaut 586; Bazin, 1951, No. 82. Lent by the Museu de Arte de São Paulo, Brazil.

58 ROME, vue du Pincio

Oil on paper mounted on canvas, 10 x 14 in. Painted c. 1843. Exh.: Galerie Brame, Paris, 1957. Ref.: Schoeller and Dieterle, *Corot,* Paris, 1956, Vol. II, No. 14. Lent by Mr. and Mrs. Richard J. Bernhard, New York.

59 ROSNY, VILLAGE CHURCH (Rosny; l'église du village; vue prise du verger de Mme. Osmond)

Oil on canvas, 21½ x 31½ in. Signed, lower right: *Corot;* painted 1844. Ex coll.: Robert, Mantes. Exh.: Zürich, 1934; Philadelphia, 1946; Paul Rosenberg, New York, 1956. Ref.: Robaut 400. Lent by Mrs. Lloyd Bruce Wescott, Rosemont, N.J.

60 BAPTISM OF CHRIST (Jésus et Saint-Jean; étude pour le baptême du Christ)

Oil on canvas, 21¾ x 17¼ in. Painted 1844–45. Ex coll.: Edouard Brandon; M. Boucher; M. Pottier. Exh.: Houston, 1959. Ref.: Robaut 468. Lent by Wildenstein and Co.

61 MILKMAID (Laitière de l'Oberland)

Oil on canvas, 12½ x 9 in. Signed, lower left: *Corot;* stamped, Vente Corot; painted c. 1845–50. Ex coll.: Vente Corot; M. Marion. Exh.: Dieppe, 1958; Berne, 1960. Ref.: Robaut 420. Lent Anonymously.

62 APPLE TREES ON A HILLSIDE (Pommiers sur le versant d'un coteau, environs de Saint-Lô)

Oil on canvas, 17½ x 21½ in. Stamped, Vente Corot; painted 1845–50. Ex coll.: M. Martin. Ref.: Robaut 563. Lent by Mr. and Mrs. Arthur K. Solomon, Cambridge.

63 THE FOREST OF FONTAINEBLEAU (Vue prise dans la Forêt de Fontainebleau)

Oil on canvas, 35⅝ x 51 in. Signed, lower left: *Corot;* painted 1846. Ex coll.: Anastasi; M. Alfred Robaut; S. D. Warren. Exh.: Salon of 1846; Paris, 1875, 1878. Ref.: Robaut 502. Lent by the Museum of Fine Arts, Boston.

64 MYSTÈRES DU SOIR

Oil on panel, 23¼ x 21¼ in. Signed, lower right: *1848 Corot.* Ex coll.: M. Quévremont. Ref.: Robaut 645. Lent by Dr. Fritz Nathan and Dr. Peter Nathan, Zürich.

65 LA BLONDE GASCONNE

Oil on canvas, 15¾ x 11⅞ in. Stamped, Vente Corot; painted c. 1850. Ex coll.: M. Diot; M. Leclanché; M. A. Warneck; Arthur Sambon, Paris. Exh.: Philadelphia, 1946. Ref.: Robaut 459 bis; Meier-Graefe, 1930, p. 87. Lent by the Smith College Museum of Art.

66 A STREAM IN A WOOD (Cours d'eau sous les arbres)

Oil on canvas, 12¼ x 10¼ in. Signed, lower left: *Corot;* painted c. 1850. Ex coll.: Prévost; Turquois, Paris; A. A. Hannay, London; W. B. Paterson, London; Percy Moore Turner, London; Samuel Courtauld, London. Exh.: London, 1948. Ref.: Robaut 789; Douglas Cooper, *The Courtauld Collection,* London, 1954. Lent by Christabel, Lady Aberconway, London.

67 THE FLUTIST (Le joueur de flûte)

Oil on canvas, 52½ x 42½ in. Signed, lower right: *Corot 1850.* Ex coll.: Hearn; Verplanck, Beacon, N.Y. Lent by Hirschl and Adler Galleries, Inc., New York.

68 MUR, CÔTES-DU-NORD; fontaine entourée de paysannes puisant de l'eau

Oil on canvas, 13 x 21⅞ in. Signed, lower right: *Corot;* painted 1850–55. Ex coll.: Arthur Stevens; M. E. May. Exh.: Paris, 1875; Philadelphia, 1946. Ref.: Robaut 685. Lent from the Johnson Art Collection, Philadelphia.

69 LA CELLE-SAINT-CLOUD; pâturage avec des vaches

Oil on canvas, 9 15/16 x 15⅜ in. Signed, lower left: *Corot;* painted 1850–55. Ex coll.: Nourry; MM. Arnold and Tripp; Kerchner; Obach; F. Blumenthal. Ref.: Robaut 696. Lent by Count Cecil Pecci-Blunt, Rome.

70 SWISS SCENE (Intérieur d'un châlet de l'Oberland bernois)

Oil on canvas, 10¼ x 14⅛ in. Stamped, Vente Corot; painted 1850–55. Ex coll.: M. C. Rousset; Heirs of the Lord Berners. Ref.: Robaut 731. Lent by the Museum of Art, Rhode Island School of Design, Providence.

71 WOMAN WITH MANDOLIN (La femme à la grande toque et à la mandoline)

Oil on canvas, 44 x 34¼ in. Signed, lower right: *Corot;* painted c. 1850–55. Ex coll.: M. Demeur-Charton; J. Paton; Dreyfus de Goineau; M. Montaignac; Victor Desfossés; Ernest Cognacq; Dufayel-Rivet. Exh.: Paris, 1889; Paul Rosenberg, Paris, 1930; Paul Rosenberg, New York, 1956. Ref.: Robaut 1060. Lent by Paul Rosenberg and Co.

72 TWO ITALIAN PEASANTS, YOUTH AND OLD AGE (Deux italiens, vieillard et jeune garçon)

Oil on canvas, 11⅝ x 7 in. Signed, lower left: *Corot;* painted 1850–58. Ex coll.: Robaut; Chéramy, Paris; Exh.: Paris, 1875, 1895; Philadelphia, 1946. Ref.: Robaut 1040. Lent by the Walters Art Gallery, Baltimore.

73 GREZ-SUR-LOING: BRIDGE AND CHURCH (Grez-sur-Loing; pont et église)

Oil on canvas, 12¼ x 25 in. Signed, lower left: *Corot;* painted 1850–60. Ex coll.: Philippe Burty, Paris. Exh.: Paris, 1875; Fort Worth, 1949. Ref.: Robaut 895. Lent by The Currier Gallery of Art, Manchester, N. H.

74 YOUNG GIRL WRITING (Fillette à l'étude, en train d'écrire)

Oil on panel, 15¾ x 14¼ in. Signed, lower right: *Corot;* painted 1850–60. Ex coll.: A. Robaut; Chéramy; Forbes; Sargent; Prince Paul of Yugoslavia; S. A., Lausanne; Mrs. Regina Thürlimann-Rohner. Ref.: Robaut 1027. Lent by Dr. and Mrs. Freddy Homburger, Dedham, Mass.

75 LANDSCAPE (Le torrent)

Oil on canvas, 31⅞ x 39⅜ in. Painted c. 1850–60. Ex coll.: C. F. Hill; Richard Bergh. Lent by the Nationalmuseum, Stockholm.

76 LE PORT DE LA ROCHELLE

Oil on canvas, 19⅞ x 28 in. Signed, lower right: *Corot;* painted 1851. Ex coll.: M. Alfred Robaut; Dutilleux. Exh.: Paris, Salon of 1852; Rouen, 1856; Toulouse, 1865; Amiens and Arras, 1868; Paris, 1875, 1889. Ref.: Robaut 669. Lent by Mr. Stephen C. Clark, New York.

77 SAINT-LÔ; les flèches de la cathédrale à droite

Oil on canvas, 8¾ x 13⅜ in. Signed, lower left: *Corot;* painted c. 1855. Ex coll.: Bascle; Séguy; F. Blumenthal. Ref.: Robaut 748. Lent by Count Cecil Pecci-Blunt, Rome.

78 RIVER SCENE, CHÂTEAU-THIERRY

Oil on canvas, 13¾ x 23 in. Signed, lower left: *Corot;* painted c. 1855. Ex coll.: Quincy Adams Shaw, Boston. Exh.: Philadelphia, 1946; Houston, 1959. Lent by the Joslyn Art Museum, Omaha.

79 FIGURE PIECE (La femme à la pensée)

Oil on canvas, 21¼ x 18⅛ in. Signed, lower left: *Corot;* painted 1855–58. Ex coll.: Alfred Robaut; H. O. Havemeyer. Ref.: Robaut 1041. Lent by the Den-

ver Art Museum, William D. Lippit Memorial Collection.

80 VILLE D'AVRAY; l'étang et la maison Cabassud, bouleaux et saules au premier plan

Oil on canvas, 18½ x 22 in. Signed, lower left: *Corot;* painted 1855–60. Ex coll.: Paul Tesse; DuKyper. Ref.: Robaut 917. Lent by the Hirschl and Adler Galleries, Inc., New York.

81 MARY MAGDALEN (Madeleine en méditation)

Oil on canvas, 18½ x 22 in. Signed, lower left: *Corot;* painted c. 1855–60. Ex coll.: M. Larochenoire; Alexandre Dumas; James J. Hill. Exh.: Paris, 1875; Minneapolis, 1958. Ref.: Robaut 1047. Lent by Mr. Cortlandt T. Hill, Los Angeles.

82 SOUVENIR OF ITALY (Chevrier jouant de la flûte au pied des grands arbres)

Oil on canvas, 32½ x 26⅛ in. Signed, lower left: *Corot;* painted 1855–60. Ex coll.: M. Délins, Reims; Mrs. Potter Palmer, Chicago. Ref.: Robaut 1148. The Art Institute of Chicago.

83 BATHING NYMPHS AND CHILD

Oil on canvas, 32½ x 39½ in. Signed, lower left: *Corot;* painted 1855–60. Ex coll.: W. W. Kimball, Chicago. Exh.: Paris, 1875, 1895; Chicago, 1934. The Art Institute of Chicago.

84 CUPID'S SECRET (Le secret de l'amour)

Oil on canvas, 12¼ x 23½ in. Stamped, Vente Corot; painted 1855–65. Ex coll.: M. Lévy, Paris; Tanner, Zürich. Ref.: Robaut 1335. Lent by Mr. Julius H. Weitzner, New York.

85 VERY EARLY SPRING (Les saules de Marissel)

Oil on canvas, 21⅝ x 15⅝ in. Signed, lower right: *Corot;* painted c. 1855–65. Ex coll.: C. Dutilleux; Robaut; William T. Walters. Exh.: Paris, 1875; Philadelphia, 1946; Paul Rosenberg, New York, 1956; Houston, 1959. Ref.: Robaut 1006. Lent by the Walters Art Gallery, Baltimore.

86 ROAD AT VILLE D'AVRAY (Sèvres-Brimborion; vue prise en regardant Paris)

Oil on canvas, 18¼ x 24 in. Signed, lower right: *Corot;* painted 1855–65. Ref.: Robaut 1463. Lent from the Lucas Collection, Maryland Institute, Courtesy of The Baltimore Museum of Art.

87 WOMAN MEDITATING (La femme pensive)

Oil on canvas, 23⅜ x 17 in. Painted c. 1855–65. Ex coll.: H. S. Henry, Philadelphia; Jakob Goldschmidt. Exh.: San Francisco, 1940; Wildenstein, New York, 1942. Ref.: *The Cleveland Museum of Art Bulletin,* Vol. 45, pp. 23–26. Lent by The Cleveland Museum of Art, Gift of Hanna Fund.

88 SAINTRY, près Corbeil; vue générale

Oil on panel, 8⅝ x 16⅛ in. Signed, lower left: *Corot;* painted c. 1860. Ex coll.: Weyl; Guignard. Ref.: Robaut 907. Lent Anonymously.

89 BACCHANTE WITH TAMBOURINE (La bacchante au tambourin)

Oil on canvas, 22¼ x 39¾ in. Signed, lower left: *Corot 1860.* Ex coll.: M. Bascle. Exh.: Paris, 1878. Ref.: Robaut 1277. Lent from The William A. Clark Collection, The Corcoran Gallery of Art, Washington.

90 GIRL WITH MANDOLIN (La rêveuse à la mandoline)

Oil on canvas, 20¼ x 14½ in. Signed, lower right: *Corot;* painted 1860–65. Ex coll.: Marmontel. Exh.: Philadelphia, 1946; Toronto, 1950. Ref.: Robaut 1513. Lent by the City Art Museum of St. Louis.

91 FISHERMAN IN A BOAT (Le pêcheur en barque à la rive)

Oil on canvas, 15¾ x 23⅝ in. Signed, lower right: *Corot;* painted c. 1860–65. Ex coll.: J. Warnier-David. Exh.: Bern, 1960. Ref.: Robaut 1677. Lent by the Musée des Beaux-Arts, Reims.

92 CATTLE IN THE MARSHES (Vaches dans les Marécages)

Oil on canvas mounted on panel, 13 x 17½ in. Signed, lower right: *Corot;* painted 1860–70. Ex coll.: Hadengue-Sandras; Alice Smith, New York; Charles Collins, Boston; E. T. Paine, Ithaca. Exh.: Northampton, 1959. Ref.: Robaut 1710. Lent Anonymously.

93 THE LAKE OF TERNI (Le batelier amarré; souvenir d'un lac italien)

Oil on canvas, 24 x 35½ in. Signed, lower left: *Corot;* dated, lower right: *janvier 1861.* Ref.: Robaut 1943. Lent from The William A. Clark Collection, The Corcoran Gallery of Art, Washington.

94 THATCHED VILLAGE (Flesselles; chaumières vues à travers les arbres au bord d'une route)

Oil on panel, 14⅝ x 18⅛ in. Signed, lower left: *Corot;* painted 1862–65. Ref.: Robaut 1296. Lent from the Lucas Collection, Maryland Institute, Courtesy of The Baltimore Museum of Art.

95 THE STREET AT AUVERS (Auvers; une rue descendante)

Oil on panel, 16¼ x 9½ in. Signed, lower left: *Corot;* painted 1865. Ex coll.: M. Febvre, Paris; F. Guillaume, Paris. Ref.: Robaut 1308. Lent by The National Gallery of Canada, Ottawa.

96 BACCHANTE BY THE SEA (Bacchante couchée au bord de la mer)

Oil on panel, 15¼ x 23⅜ in. Signed, lower right: *Corot 1865.* Ex coll.: Count of Camondo, Paris; Henri Vever, Paris. Exh.: Paris, 1895, 1936; Lyon, 1936; Philadelphia, 1946. Ref.: Robaut 1376; Fosca, 1958, p. 36. Lent by The Metropolitan Museum of Art. The H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929.

97 THE ARTIST'S STUDIO (L'atelier de Corot, jeune femme assise devant un chevalet; le poêle derrière elle)

Oil on panel, 16 x 13 in. Signed, lower right: *Corot;* painted 1865–68. Ex coll.: Eugène Ducasse. Exh.: Paul Rosenberg, New York, 1956. Ref.: Robaut 1559 bis. Lent by The Baltimore Museum of Art, Cone Collection.

98 PASTURE WITH SOME TREES (Pâturage avec quelques arbres)

Oil on canvas, 10¼ x 15¾ in. Signed. lower left: *Corot;* painted 1865–70, retouched c. 1870. Ex coll.: O'Doard; Mrs. Regina Thürlimann-Rohner. Ref.: Robaut 1411. Lent by Dr. and Mrs. Freddy Homburger, Dedham, Mass.

99 INTERRUPTED READING (La lecture interrompue)

Oil on canvas on board, 36½ x 25¾ in. Signed, middle left: *Corot;* painted 1865–70. Ex coll.: Larochenoire, Paris; Alexandre Dumas I; Alexandre Dumas II; Mrs. Potter Palmer, Chicago. Exh.: Paris, 1875; Museum of Modern Art, New York, 1930; Chicago, 1933, 1934; Knoedler, New York, 1934; Paris, 1936; Philadelphia, 1946. Ref.: Robaut 1431; Meier-Graefe, 1930, pl. 107. The Art Institute of Chicago.

100 CROWN OF FLOWERS (La couronne de fleurs)

Oil on canvas, 32¾ x 17 in. Signed, lower right: *Corot;* painted 1865–70. Ex coll.: Salvator; M. Tempelaere; Mrs. Watson B. Dickerman. Exh.: Philadelphia, 1946; Paul Rosenberg, New York, 1956. Ref.: Robaut 1432. Lent by Mrs. Abram Eisenberg, Baltimore.

101 ITALIAN GIRL AT THE FOUNTAIN (Italienne à la fontaine)

Oil on canvas, 32¾ x 22 in. Signed, lower right: *Corot;* painted 1865–70. Ex coll.: M. Oudinot; M. Dalloz; Quincy Adams Shaw. Exh.: Paris, 1875; Philadelphia, 1946; Paul Rosenberg, New York, 1947, 1956. Ref.: Robaut 1433. Lent by Paul Rosenberg and Co.

102 VILLE D'AVRAY; paysan coupant les roseaux de l'étang

Oil on canvas, 23 x 39 in. Signed, lower right: *Corot;* painted 1865–70. Ex coll.: A. Hermann; J. Quincy Shaw, Boston. Ref.: Robaut 1541. Lent by The Cleveland Museum of Art, Elisabeth Severance Prentiss Collection.

103 PORTRAIT OF MLLE. DOBIGNY; THE RED DRESS (Orientale rêveuse)

Oil on canvas, 30¾ x 18½ in. Signed, lower right: *Corot;* painted 1865–70. Ex coll.: Benoist; M. Bessonneau; H. O. Havemeyer. Exh.: Paris, 1900; Chicago, 1934; Philadelphia, 1946. Ref.: Robaut 1573; Meier-Graefe, 1913, p. 135. Lent by Mrs. J. Watson Webb, New York.

104 CANAL IN PICARDY (Canal en Picardie)

Oil on canvas, 18½ x 24¼ in. Stamped, Vente Corot; painted 1865–70. Ex coll.: Jules Chamouillet, Paris; Marczell de Nemes, Budapest. Exh.: Budapest, 1911. Ref.: Robaut 1743. Lent by the Toledo Museum of Art, Gift of Arthur J. Secor, 1922.

105 FISHERMEN AT THE EDGE OF A POND (Pêcheurs au bord d'un étang, la barque sur l'étang)

Oil on panel, 9⅞ x 16 15/16 in. Signed, lower left: *Corot;* painted 1865–70. Ex coll.: Duché; M. Brame; F. Blumenthal. Ref.: Robaut 1948. Lent by Count Cecil Pecci-Blunt, Rome.

106 THE WOODCUTTER

Oil on canvas, 18½ x 25 in. Signed, lower right: *Corot;* c. 1865–70. Ex coll.: James Donald. Exh.: Swansea Art Gallery, 1926; Edinburgh, 1951; Belfast, 1958–59. Lent by the Glasgow Art Gallery and Museum.

107 JUST BEFORE SUNRISE

Oil on canvas, 13 x 21⅝ in. Signed, lower left: *Corot;* painted c. 1865–70. Ex coll.: Henry Field. Ref.: "Corots in the Art Institute," *The Art Institute of Chicago Bulletin,* Vol. 18, 1924, p. 102. The Art Institute of Chicago.

108 THE FERRY (Bateliers passant entre les roseaux)

Oil on canvas, 17¾ x 24 in. Signed, lower left: *Corot;* painted 1865–72. Ex coll.: John Day. Exh.: Philadelphia, 1946. Ref.: Robaut 2326. Lent by the Philadelphia Museum of Art, George W. Elkins Collection, Courtesy of the Commissioners of Fairmount Park.

109 THE GROVE OF WILLOWS (Saulaie au bord de l'eau)

Oil on canvas, 16 x 24 in. Signed, lower left: *Corot;* painted 1865–72. Lent by the Nelson Gallery-Atkins Museum (Nelson Fund), Kansas City, Mo.

110 WOODLAND SCENE

Oil on canvas, 9¾ x 7½ in. Signed, lower left: *Corot;* painted c. 1865–75. Ex. coll.: Mrs. Lloyd Williams. Lent by the Vassar College Art Gallery.

111 WOMAN READING (Une liseuse dans la campagne)

Oil on canvas, 21⅜ x 14¾ in. Signed lower left: *Corot;* painted 1868–69. Exh.: Paris, Salon of 1869; Paris, 1936; Lyon, 1936; Philadelphia, 1946. Ref.: Robaut 1563; Moreau-Nélaton, 1924, Vol. II, p. 35. Lent by The Metropolitan Museum of Art. Gift of Mrs. Louise Senff Cameron in memory of Charles H. Senff, 1928.

112 SEATED SOLDIER (L'homme d'armes assis)

Oil on canvas, 28¾ x 23⅝ in. Signed, lower left: *Corot;* painted 1868–70. Ex coll.: M. de Knyff; Sourigues; M. Brame; Edouard Martell. Exh.: Paris, 1875. Ref.: Robaut 1509. Lent by the Musée du Louvre, Paris.

113 LE HALLEBARDIER

Oil on canvas, 44⅞ x 25⅞ in. Signed, lower right: *Corot;* painted 1868–70. Ex coll.: Dr. Dieulafoy. Exh.: Paris, 1875; Paul Rosenberg, Paris, 1928; Wildenstein, New York, 1942. Ref.: Robaut 1511; Bazin, 1951, pl. 127. Lent by Wildenstein and Co.

114 COROT'S STUDIO (L'atelier de Corot; jeune femme en robe rose, assise devant un chevalet et tenant une mandoline)

Oil on canvas, 24½ x 18½ in. Signed, lower right: *Corot;* painted 1868–70. Ex coll.: J. Paton; Mme. Esnault-Pelterie. Exh.: Paris, 1900; Philadelphia, 1946. Ref.: Robaut 1560. Lent by Mr. and Mrs. William S. Paley, New York.

115 GIRL IN RED BODICE (Jeune femme au corsage rouge tenant une mandoline)

Oil on panel, 18 x 14½ in. Signed, lower right: *Corot;* painted 1868–70. Ex coll.: M. Perreau; Desfossés. Exh.: Paris, 1895; Chicago, 1934; Philadelphia, 1946; Paul Rosenberg, New York, 1956. Ref.: Robaut 1566. Lent by Mr. Carl Weeks, Des Moines, Iowa.

116 GYPSY RECLINING (Jeunes filles de Sparte)

Oil on canvas, 16½ x 29½ in. Signed, lower left: *Corot;* painted 1868–70. Ex coll.: Mme. Michel Lévy; Paul Michel Lévy. Exh.: Wildenstein, New York, 1942; Philadelphia, 1946; Toronto, 1950. Ref.: Robaut 1575. Lent by The Brooklyn Museum, Gift of Mrs. Horace Havemeyer.

117 WOUNDED EURYDICE (Eurydice Blessée)

Oil on canvas, 22 x 16¼ in. Signed, lower right: *Corot;* painted 1868–70. Ex coll.: A. Sensier, Paris; O. Edwards, Paris; Tavernier, Paris; Henry Field, Chicago. Exh.: Durand-Ruel, Paris, 1878; Knoedler, New York, 1929; Chicago, 1933, 1934. Ref.: Robaut 2001. The Art Institute of Chicago.

118 GREEK GIRL, MLLE. DOBIGNY (La jeune grecque)

Oil on canvas, 32¾ x 21¼ in. Signed, lower right: *Corot;* painted 1868–70. Ex coll.: John Saulnier, Bordeaux; H. O. Havemeyer. Exh.: Paris, 1886; Chicago, 1934; Wildenstein, New York, 1942; Philadelphia, 1946. Ref.: Robaut 1995; Meier-Graefe, 1930, p. 90. Lent by Mrs. J. Watson Webb, New York.

119 VILLE D'AVRAY; l'étang, un saule au premier plan

Oil on canvas, 11½ x 16½ in. Signed, lower right: *Corot;* painted c. 1869. Ex coll.: Stewart; F. Blumenthal. Ref.: Robaut 1482. Lent by Count Cecil Pecci-Blunt, Rome.

120 WOMAN WITH YELLOW SLEEVE (Le femme à la manche jaune)

Oil on canvas, 28¾ x 23¼ in. Signed, lower left: *Corot;* painted c. 1870. Ex coll.: M. Jérôme Ottoz; Edward G. Robinson. Ref.: Robaut 1583. Lent by Mr. Stavros S. Niarchos, Paris.

121 FIGURE PIECE (Juive d'Alger)

Oil on canvas, 17½ x 14 in. Signed, lower right: *Corot;* painted c. 1870. Ex coll.: Edwards, Paris; Tavernier. Exh.: Paris, 1878; Philadelphia, 1946. Ref.: Robaut 2144. Lent by Mrs. Horace Havemeyer, New York.

122 SEINE AND OLD BRIDGE, LIMAY (Limay, près Mantes; la Seine et le vieux pont)

Oil on canvas, 16 x 26 in. Signed, lower right: *Corot;* painted 1870–72. Ex coll.: Jaquette; William Schaus; E. J. Stotesbury. Exh.: Los Angeles, 1940. Ref.: Robaut 2064; Fosca, 1930, pl. 82. Lent by the Los Angeles County Museum, Paul Rodman Mabury Collection.

123 VILLE D'AVRAY (Coubron; cavalier passant sur une route auprès d'un saule)

Oil on canvas, 15½ x 21¼ in. Signed, lower left: *Corot;* painted 1870–72. Ex coll.: M. Guibert; Hugh A. Laird. Ref.: Robaut 2092. Lent by The National Gallery of Scotland, Edinburgh.

124 VIEW OF NAPLES (Souvenir des rivages napolitains)

Oil on canvas, 69 x 33 in. Signed, lower left: *Corot;* painted 1870–72. Ex coll.: M. J. Fau; Lévy-Cremieu; Ferdinand Blumenthal; Count Pecci-Blunt. Exh.: Philadelphia, 1946; Paul Rosenberg, New York, 1947, 1956. Ref.: Robaut 2428. Lent by Paul Rosenberg and Co.

125 THE HAYLOAD (La rentrée des foins à Marcoussis)

Oil on canvas, 18⅛ x 21⅝ in. Signed, lower right: *Corot;* painted 1870–74. Ex coll.: M. Barbedienne; Post, The Hague. Exh.: Zürich, 1934; Geneva, 1937; Bern, 1960. Ref.: Robaut 2296. Lent by Dr. Carlo Fleischmann, Zürich.

126 THE WILLOWS (Sainte-Catherine-les-Arras; saules et chaumières)

Oil on canvas, 14½ x 17½ in. Signed, lower left: *Corot;* painted 1871. Ex coll.: Bernard Stern. Exh.: Cleveland, 1936. Ref.: Robaut 2013. Lent by The Cleveland Museum of Art, J. H. Wade Collection.

127 SPRINGTIME OF LIFE (Le printemps de la vie)

Oil on canvas, 41 x 29 in. Signed, lower left: *Corot;* painted 1871. Ex coll.: M. and Mme. Stumpf; Mr. James J. Hill; Mrs. Erasmus C. Lindley. Exh.: Paris, 1875. Ref.: Robaut 2138. Lent by The Minneapolis Institute of Arts.

128 ARLEUX-PALLUEL, THE BRIDGE OF TRYSTS (Le Pont des Rendez-Vous; souvenir d'Arleux-Palluel)

Oil on paper mounted on canvas, 23¾ x 28¾ in. Signed, lower left: *Corot;* painted 1871–72. Ex coll.: MM. Arnold and Tripp, Paris. Mrs. Potter Palmer. Exh.: Chicago, 1933, 1934; Wildenstein, New York, 1942. Ref.: Robaut 2210. The Art Institute of Chicago.

129 THE BATHERS (Les baigneuses des Iles Borromées)

Oil on canvas, 31⅜ x 22⅝ in. Stamped, Vente Corot; painted c. 1872. Ex coll.: M. Lolley; Révillon, Paris; L. Tauber; Nuttall, Pittsburgh. Ref.: Robaut 1654; replica of Robaut 1653, made for the dealer, Goupil. Lent by Mrs. L. E. Block, Chicago.

130 THE BEACH, ÉTRETAT (Étretat; la plage)

Oil on canvas, 14 x 22½ in. Signed, lower left: *Corot;* painted 1872. Ex coll.: Oscar Simon. Exh.: Philadelphia, 1946. Ref.: Robaut 2054. Lent by the City Art Museum of St. Louis.

131 VILLE D'AVRAY; Woodland Path Bordering the Pond (Ville d'Avray; lisière de bois contournant l'étang)

Oil on canvas, 19¾ x 24⅛ in. Signed, lower right: *Corot;* painted 1872. Ex coll.: M. O'Doard, Paris; W. Blumenthal, Paris; P. Cassirer, Amsterdam. Exh.: Amsterdam, 1938; Houston, 1959. Ref.: Robaut 2070. Lent by the John Herron Art Institute, Indianapolis.

132 MME. STUMPF ET SA FILLE

Oil on canvas, 42 x 29½ in. Signed, lower right: *Corot;* painted 1872. Ex coll.: M. Stumpf; Mme. de Saint-Hilaire. Exh.: Knoedler, New York, 1936; Paul Rosenberg, New York, 1956. Ref.: Robaut 2125. Lent by Paul Rosenberg and Co.

133 MLLE. DE FOUDRAS

Oil on canvas, 35 x 23½ in. Signed, lower right: *Corot;* painted 1872. Ex coll.: Emile Dekens, Brussels; Alexander Reid; D. W. T. Cargill. Exh.: Paris, 1895; Glasgow, 1920; New York, 1930; Marlborough Gallery, London, 1953. Ref.: Robaut 2133; Meier-Graefe 1930, pl. 143. Lent by the Glasgow Art Gallery and Museum.

134 ITALIAN GIRL (L'albanaise)

Oil on canvas, 29⅜ x 25⅝ in. Stamped, Vente Corot (Hidden by frame); Corot signature, lower left, later addition; painted 1872. Ex coll.: M. Détrimont. Exh.: Wildenstein, New York, 1942; Columbus, 1943; Philadelphia, 1946; Toronto, 1950; Venice, 1952. Ref.: Robaut 2147; Meier-Graefe, 1930, pl. CXLII. Lent by The Brooklyn Museum, Gift of Mrs. Horace Havemeyer.

135 THE BACCHANAL AT THE SPRING (La bacchanale à la source; souvenir de Marly-le-Roy)

Oil on canvas, 32½ x 26 in. Signed, lower left: *Corot;* painted c. 1872. Ex coll.: Gavet; M. Brun; Marquis Fressinet de Bellanger, Paris; H. S. Henry, Philadelphia; Robert Dawson Evans, Boston. Exh.: Paris, 1875, 1895. Robaut 2201; Moreau-Nélaton, 1924, fig. 227. Lent by the Museum of Fine Arts, Boston.

136 SHEPHERDS OF ARCADIA (Les bergers d'Arcadie)

Oil on canvas, 31 x 35⅝ in. Signed, lower right: *Corot;* painted c. 1872. Ex coll.: Charles Desavary; Alphonse Willems, Brussels. Exh.: Paris, 1875; Houston, 1959. Ref.: 2224. Lent by The Baltimore Museum of Art, Jacob Epstein Collection.

137 THE BRIDGE AT MANTES (Un pêcheur à la ligne; souvenir du pont de Mantes)

Oil on canvas, 21 x 26 in. Signed, lower right: *Corot;* painted 1872–73. Ex coll.: Dieulafoy. Exh.: Paris, 1875. Ref.: Robaut 2273. Lent by Mr. and Mrs. Harry H. Blum, Chicago.

138 LANDSCAPE WITH COWS (Les vachères à la fontaine)

Oil on canvas, 22½ x 32½ in. Signed, lower right: *Corot;* painted 1872–73. Ex coll.: Daubigny. Exh.: Paris, 1875. Ref.: Robault 2415. Lent by Mr. and Mrs. Edgar Scott, Villanova, Penn.

139 JUDITH

Oil on canvas, 41½ x 24½ in. Stamped, Vente Corot; painted 1872–74. Ex coll.: M. Surville; Dr. Seymour, Paris; Paul Gallimard, Paris; William Ottman. Exh.: Museum of Modern Art, New York, 1930; Philadelphia, 1946. Ref.: Robaut 2141. Lent by Mr. and Mrs. Germain Seligman, New York.

140 DUNKIRK (Dunkerque; vue sur un bassin de pêche)

Oil on canvas, 15½ x 23¾ in. Signed, lower right: *Corot;* painted 1873. Ex coll.: Gellinard, Forbes. Exh.: Bern, 1960. Ref.: Robaut 2117. Lent by Dr. Theodor Tobler, Zürich.

141 BOUQUET DE FLEURS dans un verre à côté d'un pot à tabac

Oil on canvas, 12¾ x 9 in. Signed, lower left: *Corot;* painted 1873–74. Ex coll.: Mme. G. Bardon; M. Alphonse Kann. Exh.: Bern, 1960. Ref.: Robaut 2153. Lent by Mr. and Mrs. Eliot Hodgkin, London.

142 PORTRAIT OF CHRISTINE NILSSON or The Gypsy with Mandolin (Nilsson ou la gitana à la mandoline)

Oil on canvas, 31½ x 22⅜ in. Signed, lower right: *1874 Corot.* Ex coll.: Faure. Exh.: Lyon, 1936; Paris, 1936; Wildenstein, New York, 1948; London, 1951. Ref.: Robaut 2136. Lent by the Museu de Arte de São Paulo, Brazil.

DRAWINGS

143 VIEW OF NEPI

Pencil on white wove paper, 8¾ x 13 13/16 inches (222 x 351 mm). Signed: *Nepi-juin 1826.* Stamped, Vente Corot. Exh.: Museum Boymans, Rotterdam; Musée de l'Orangerie, Paris; The Metropolitan Museum of Art, New York; 1958–59, *French Drawings*

143 View of Nepi, 1826. Drawing. The Art Institute of Chicago.

154 An Italian Hill Town, (ca. 1825–28). Drawing. Lent by Mr. Walter C. Baker, New York.

from American Collections: Clouet to Matisse. Ref.: Desavary, 4e Série (ill.); Robaut 2504. The Art Institute of Chicago

144 LANDSCAPE WITH A CLUMP OF TREES

Pen over pencil with touches of white on tan paper, 10⅜ x 13⅞ inches (265 x 353 mm). Signed: *Città Castellana 1826.* Ex coll.: A. Stroelin, Lausanne. Exh.: Cambridge, Mass., 1958. Lent Anonymously

145 STUDY OF A POPLAR TREE

Pencil on white paper, 7¾ x 12¼ inches (197 x 310 mm). Signed: *Peuplier août 1826– pajorgno.* Ex coll.: P. Geismar, Paris; Dr. Grete Ring. Lent by The Visitors of the Ashmolean Museum, Oxford

146 TUSCULUM

Pencil, 8¼ x 13⅜ inches (210 x 340 mm). (1826) Signed: *Tusculum par la Villa Aldobrandino.* Stamped, Vente Corot. Ex coll.: A. Robaut. Exh.: Geneva, 1951; Galerie La Vieille Fontaine, Lausanne, 1953; Bern, 1960. Ref.: Robaut, IV, p. 252, no. 523; Huyghe and Jaccottet, *Le dessin français au XIXe Siècle,* Lausanne, 1948, pl. 26; Fosca, p. 194. Lent by a Private Collector, Lausanne

147 DISTANT VIEW OF OLEVANO ROMANO

Pencil on white paper, 7¾ x 12¼ inches (197 x 310 mm). Signed: *Olevano avril 1827.* Stamped, Vente Corot. Ex coll.: Dr. Grete Ring. Exh.: Paul Cassirer, Berlin, 1929–30. Lent by The Visitors of the Ashmolean Museum, Oxford

148 MARINO: Rider and Peasant Woman in a Valley (Marino: Vallée avec un Cavalier et une Italienne)

Pencil, 11 x 17 inches (280 x 430 mm). Signed: *Marino mai 1827.* Stamped, Vente Corot. Ex coll.: Henri Rouart. Ref.: Desavary, 2e Série; Robaut 2582. Lent by Mr. and Mrs. Richard S. Davis, London

149 MARINO: TREES AND ROCKS (Marino: Arbres parmi les rochers)

Pencil, 11½ x 10¾ inches (290 x 275 mm). Signed: *Marino mai 1827.* Stamped, Vente Corot. Ex coll.: Thiollier. Exh. Bern, 1960. Ref.: Robaut 2570. Lent by Madame Bernard Lorenceau, Paris

150 VIEW OF MOUNT SORACTE, from Città Castellana

Pen and ink over pencil on white paper, 11 x 16⅜ inches (280 x 415 mm). Signed: *Città Castellana 7bre 1827.* Ex coll.: P. F. D. Giraud; Duc de Trévise. Exh.: Brooklyn, 1939; The Phillips Gallery, Washington D.C., 1940; Detroit, 1941; Wildenstein, New York, 1942; Cambridge, Mass., 1943; Boston, 1945; Philadelphia, 1946; California Palace of the Legion of Honor, San Francisco, 1947; Philadelphia, 1950–51; Virginia Museum of Fine Arts, 1952; Pierpont Morgan Library, New York, 1953; Colby College, Waterville, Maryland, 1956; Rotterdam, Paris, New York, 1958–59. Ref.: Mongan and Sachs, *Drawings in the Fogg Museum of Art,* Cambridge, Mass., 1940, I, no. 650; Shoolman and Slatkin, *Six Centuries of French Master Drawings in America,* New York, 1950, p. 138, pl. 78; Sachs, *Pocket Book of Great Drawings,* New York, 1951, p. 99, pl. 60; Watrous, *Craft of Old Master Drawings,* Madison, Wis., 1957, p. 73. Lent by Fogg Art Museum, Harvard University, Cambridge, Massachusetts (Meta and Paul J. Sachs Collection)

151 LANDSCAPE AT CIVITÀ CASTELLANA

Pen and brown ink over pencil on light grey paper, 11½ x 17 inches (292 x 432 mm). Signed: *8re 1827 Città Castello.* Stamped, Vente Corot. Ex coll.: Corot; Doria; Gobin. Lent by The Visitors of the Ashmolean Museum, Oxford

152 CIVITÀ CASTELLANA

Pen and ink, 17 x 9 inches (430 x 225 mm). (ca. 1826–27) Signed: *Città Castellana.* Stamped, Vente Corot. Lent by Mr. and Mrs. Richard S. Davis, London

153 SHEPHERDS RESTING BENEATH TREES (Les petits bergers)

Pencil, 11½ x 9 inches (290 x 230 mm). (1827) Stamped, Vente Corot. Ex coll.: Charles Vuillermet, Lausanne. Exh.: Geneva, 1951; Galerie la Vielle Fontaine, Lausanne, 1953; Petit-Palais, Paris, 1959; Bern, 1960. Ref.: Desavary, 1re Série; Robaut 2512; Daulte, *Le dessin français de David à Courbet,* Lausanne, 1953, pl. 35; Fosca, p. 194. Lent by a Private Collector, Lausanne

154 AN ITALIAN HILL TOWN

Pencil on white paper, 7½ x 14¾ inches (190 x 375 mm). (ca. 1825–28) Stamped, Vente Corot. Exh.: Pittsburgh, 1951; New York, 1960. Lent by Mr. Walter C. Baker, New York

155 STUDY OF YOUNG TREES

Pencil on white paper, 15 x 11 inches (380 x 280 mm). (ca. 1825–28) Verso is a pencil drawing of a peasant driving an ox cart. Lent by Mr. Victor Carlson, Chicago

156 WOODED SCENE (Paysage boisé)

Pen and ink over pencil, 17⅜ x 13½ inches (400 x 335 mm). (ca. 1825–28) Stamped, Vente Corot. Ex coll.: Thiollier. Lent by Madame Bernard Lorenceau, Paris

157 BEACH AT DUNKERQUE (Un Faubourg de Dunkerque)

Pencil on white paper, 7⅝ x 13⅛ inches (194 x 333 mm). (1830) Signed: *Dunkerque* (not visible) Stamped, Vente Corot. Ex coll.: M. Chamouillet; Max Libermann. Exh.: Maurice Gobin, Paris, 1938; Detroit, 1949; Cambridge, Mass., 1958; Rotterdam, Paris, New York, 1958–59; Cambridge, Mass., 1960. Ref.: Desavary, 3e Série; Robaut 2650 (ill.). Lent by Mr. John S. Newberry, New York

158 BOAT YARD AT THE HARBOR ENTRANCE, Trouville (Chantier de Bateaux, à l'Entrée d'un Port)

Pencil on white paper, 8⅛ x 12 15/16 inches (206 x 329 mm). (1830) Stamped, Vente Corot. Ex coll.: Swiss Private Collection. Exh.: Cambridge, Mass., 1948–49; Detroit, 1951; Worcester, Mass., 1954; Lincoln, Mass., 1954; Rotterdam, Paris, New York, 1958–59. Ref.: Robaut 2649 (ill.); E. Faure, *Corot,* (Maîtres d'autrefois), Paris, 1931, no. 89; Mongan, *One Hundred Master Drawings,* Cambridge, Mass., 1949, p. 158 (ill.); R. P. Wunder, "Pencil Drawing," *Encyclopedia Britannica,* 14th Edition, 1959. Lent by Fogg Art Museum, Harvard University, Cambridge, Massachusetts

159 THE VILLAGE SQUARE

Pencil on white paper, 9 13/16 x 8¾ inches (255 x 233 mm). (ca. 1830–35) Stamped, Vente Corot. Exh.: New London, Conn., 1936; Cambridge, Mass., 1948–49; Paris, 1955. Ref.: Tietze, *European Master Drawings in the United States,* New York, 1947, no. 131 (ill.); Mongan, p. 160 (ill.). Lent Anonymously

160 VILLE D'AVRAY

Pencil on white paper, 7⅛ x 11⅞ inches (182 x 302 mm). Signed: *Ville d'Avray le 27 août 1832.* Lent by Mrs. Charles W. Phinney, Cambridge

161 LAKE MAGGIORE (Lac Majeur)

Pen and sepia, 11½ x 16½ inches (290 x 420 mm). Signed: *Lac majeur 8bre 1834.* Stamped, Vente Corot. Verso is a similar drawing with the inscription: *Lac majeur.* Exh.: Petit-Palais, Paris, 1959; Bern, 1960. Lent by M. Feilchenfeldt, Zürich

162 HENRY LEROY AS A CHILD

Pencil on cardboard, 10¾ x 9⅞ inches (275 x 250 mm). (ca. 1835) Signed: *Corot.* Ex coll.: Leroy; Mme. Moyse. Exh.: Cambridge, Mass., 1929; The Museum of Modern Art, New York, 1930; The Phillips Gallery, Washington D.C., 1940; Detroit, 1941; Philadelphia, 1946; California Palace of the Legion of Honor, San Francisco, 1947; Paris, 1955. Ref.: Mongan and Sachs, no. 652; Tietze, no. 132. Lent by Fogg Art Museum, Harvard University, Cambridge, Massachusetts (Meta and Paul J. Sachs Collection)

163 LITTLE GIRL IN A LANDSCAPE (Fillette dans un paysage)

Pen and ink over pencil, 10¼ x 18¼ inches (260 x 460 mm). Signed: *Royat 1839.* Ex coll.: Ravier; Tetenoire-Lafayette; Thiollier. Lent by Madame Bernard Lorenceau, Paris

164 THE NARTHEX OF VÉZELAY

Pencil, 15¾ x 21 inches (402 x 533 mm). (1841) Stamped, Vente Corot. Drawn during the restoration of the church under Viollet-le-Duc. Ex coll.: Mme. Loth, Paris. Exh.: Bern, 1960. Ref.: *Archives des Musées nationaux et de l'École du Louvre,* Paris, 1909, RF 5945. Lent by Musée du Louvre, Paris

165 LANDSCAPE (Birches and Willows)

Pencil, 10 x 15 inches (252 x 381 mm). (ca. 1860–68) Signed: *Corot.* Ex coll.: Quincy Adams Shaw, Boston; I. Bodgoursky, Boston. Ref.: Tietze, p. 266 (ill.); Shoolman and Slatkin, p. 138 (ill.). This composition was repeated with slight modifications in the lithograph Delteil 30. Lent by The Brooklyn Museum

166 THE LARGE TREE

Charcoal on cream paper, 9½ x 16¼ inches (242 x 415 mm). (ca. 1870) Signed: *Corot.* Ex coll.: James Statts Forbes, London. Exh.: Obach and Company, London, 1907. Lent by Mr. Victor Carlson, Chicago

167 THE LOVERS (Les amants dans la campagne)

Pen and ink, 4¾ x 4 inches (120 x 100 mm). (ca. 1870) Ex coll.: A. Robaut. Exh.: Galerie La Vieille Fontaine, Lausanne, 1953; Bern, 1960. Ref.: Robaut, IV, p. 253, no. 568; Daulte, pl. 37; Huyghe and Jaccottet, pl. 33. Lent by a Private Collector, Lausanne

168 THE MILL IN THE DUNES (Le Moulin dans la Dune)

Charcoal and light wash heightened with white and red chalk, 9 x 12 inches (227 x 314 mm). Signed: *Corot* (1871). Ex coll.: A. Robaut. Exh.: Paris, 1937; Bern, 1948; Vienna, 1950; Amsterdam, 1951; London, 1952; Hamburg-Cologne-Stuttgart, 1958; Bern, 1960. Ref.: Robaut 2961; Archives RF 3707; M. Sérullaz, *Quatorze dessins de Corot au Musée du Louvre,* Paris, 1939, plate 10. Lent by Musée du Louvre, Paris

169 LANDSCAPE WITH A WOMAN LEANING AGAINST A TREE (Paysage avec une femme adossée à un arbre)

Charcoal and black chalk, 12¾ x 9½ inches (324 x 240 mm). Signed: *Corot* (1874). Ex coll.: P. Mathey and Walter Gay. Exh.: Bibliothèque Nationale, Paris, 1931; Bern, 1960. Ref.: Archives RF 4180; Sérullaz, plate 11. Lent by Musée du Louvre, Paris

170 PORTRAIT OF A WOMAN (Portrait de Femme, demi-figure)

Pen and wash over pencil, 11½ x 9 inches (290 x 229 mm). Stamped, Vente Corot. Ex coll.: F. Koenigs, Haarlem. Exh.: Museum Boymans, Rotterdam, 1933–34; Zürich, 1937; Bern, 1960. Lent by Museum Boymans-van Beuningen, Rotterdam

ETCHINGS

171 A SOUVENIR OF TUSCANY (Souvenir de Toscane) (ca. 1845) Etching. Delteil 1, the second of two states. Lent by The New York Public Library

172 VILLE D'AVRAY: BOAT UNDER WILLOWS (Ville d'Avray: Le bateau sous les saules) (1857) Etching. Delteil 2, the first of two states. Lent by The New York Public Library

173 VILLE D'AVRAY: BOATMAN ON THE LAKE (Ville d'Avray: L'étang au batelier)
(1862) Etching. Delteil 3, the third of three states.

174 A SOUVENIR OF ITALY (Souvenir d'Italie)
(1866) Etching. Delteil 5, the first of four states.

175 ENVIRONS OF ROME (Environs de Rome)
(1866) Etching. Delteil 6, the second of three states.

176 ITALIAN LANDSCAPE (Paysage d'Italie)
(ca. 1865) Etching. Delteil 7, the first of three states.
Lent by The New York Public Library

177 ITALIAN LANDSCAPE (Paysage d'Italie)
(ca. 1865) Etching. Delteil 7, the third of three states.
Lent by The New York Public Library

178 IN THE DUNES: A SOUVENIR OF THE HAGUE (Dans les dunes: Souvenir du Bois de La Haye)
(1869) Etching. Delteil 9, the second of two states.

179 VENUS CLIPPING THE WINGS OF CUPID (Vénus coupant les ailes de l'Amour)
(ca. 1869–70) Etching. Delteil 10.

180 VENUS CLIPPING THE WINGS OF CUPID (Vénus coupant les ailes de l'Amour)
(ca. 1869–70) Etching. Delteil 11.

181 THE CATHEDRAL OF FLORENCE (Le Dome Florentin)
(ca. 1869–70) Etching. Delteil 13, the first of three states.

182 THE BATH (Le Bain)
(ca. 1865) Drypoint. Delteil 14.
Lent by The New York Public Library

LITHOGRAPHS

183 THE BELL TOWER OF ST. NICOLAS-LEZ-ARRAS (Le Clocher de St. Nicolas-Lez-Arras)
(1871) Lithograph. Delteil 19, the second of two states.

184 THE LONELY TOWER (La Tour Isolée)
(1871) Lithograph. Delteil 20

185 THE MEETING IN THE WOODS (La Rencontre au Bosquet)
(1871) Lithograph. Delteil 21, the first of two states.

186 THE RIDER IN THE REEDS (Le Cavalier dans les Roseaux)
(1871) Lithograph. Delteil 22, the second of two states.

187 THE GUST OF WIND (Le Coup de Vent)
(1871) Lithograph. Delteil 23, the second of two states.

188 SAPPHO
(1871) Lithograph. Delteil, 24, the second of two states.

189 THE PHILOSOPHERS' RETREAT (Le Repos des Philosophes)
(1871) Lithograph. Delteil 25, the second of three states.

190 DROWSING CATTLE (Le Dormoir des Vaches)
(1871) Lithograph. Delteil 26, the first of two states.

191 A SOUVENIR OF ITALY (Souvenir d'Italie)
(1871) Lithograph. Delteil 27, the first of two states.

192 THE MILL OF CUINCY, NEAR DOUAI (Le Moulin de Cuincy, près Douai)
(1871) Lithograph. Delteil 28, the second of two states.

193 A FAMILY AT TERRACINA (Une Famille à Terracine)
(1871) Lithograph. Delteil 29, the second of two states.

194 WILLOWS AND WHITE POPLARS (Saules et Peupliers Blancs)
(1871) Lithograph. Delteil 30, the second of two states.

195 BENEATH THE TREES (Sous Bois)
(1871) Lithograph. Delteil 31.

196 THE ISOLATED FORT (Le Fort Détaché)
(1874) Lithograph. Delteil 32.

197 READING BENEATH THE TREES (La Lecture sous les Arbres)
(1874) Lithograph. Delteil 33.

198 A SOUVENIR OF SOLOGNE (Souvenir de Sologne)
(ca. 1873) Lithograph. Delteil 34.
Lent by The New York Public Library

CLICHÉS-VERRES

Corot became interested in the cliché-verre *(glass negative) process in 1853, having become acquainted with it through his friend Dutilleux. To produce prints by this medium the composition was drawn on a collodion-coated glass plate (later white lead was used, being more flexible and less brittle than collodion). This plate was placed on sensitized photographic paper and exposed to light. The print on photographic paper was then developed and fixed as in the usual photographic process. Delteil describes sixty-six* clichés-verre *by Corot and others unknown to him have been discovered.*

199 THE LITTLE SISTER (La petite Soeur)
(1854) Cliché-verre. Delteil 41.

148 Marino: Rider and Peasant Woman in a Valley, 1827. Drawing. Lent by Mr. and Mrs. Richard S. Davis, London.

147 Distant View of Olevano Romano, 1827. Drawing. Lent by The Visitors of the Ashmolean Museum, Oxford.

165 Landscape (Birches and Willows), (ca. 1860–68). Drawing. Lent by The Brooklyn Museum.

200 THE RIDER UNDER THE TREES: Small Plate (Le petit Cavalier sous Bois)
(1854) Cliché-verre. Delteil 42.

201 THE THINKER (Le Songeur)
(1854) Cliché-verre. Delteil 43.

202 YOUNG MAIDEN AND DEATH (La jeune fille et la mort)
(1854) Cliché-verre. Delteil 45.

203 THE RIDER UNDER THE TREES: Large Plate (Le grand Cavalier sous Bois)
(ca. 1854) Cliché-verre. Delteil 46.

204 THE LITTLE SHEPHERD: First Plate (Le petit Berger: 1re Planche)
(1855) Cliché-verre. Delteil 49.

205 THE LITTLE SHEPHERD: Second Plate (Le petit Berger: 2e Planche)
(1855?) Cliché-verre. Delteil 50.

206 THE GARDEN OF PERICLES (Le Jardin de Périclès)
(1856) Cliché-verre. Delteil 52.

207 THE PAINTER'S WALK (L'Allée des Peintres)
(1856) Cliché-verre. Delteil 53.

208 A SCRAWL (Griffonnage)
(1856) Cliché-verre. Delteil 54.

209 THE WOOD CUTTER (Le grand Bucheron)
(1856) Cliché-verre. Delteil 55.

210 THE TOWER OF HENRY VIII (La Tour d'Henri VIII)
(1856) Cliché-verre. Delteil 56.

211 A SOUVENIR OF OSTIA (Souvenir d'Ostie)
(1855) Cliché-verre. Delteil 57.

212 THE GARDENS OF HORACE (Les Jardins d'Horace)
(1855) Cliché-verre. Delteil 58.

213 A PICNIC IN THE CLEARING (Un Déjeuner dans la Clarière)
(1857) Cliché-verre. Delteil 65. Impression in reverse.

214 MADELEINE IN MEDITATION (Madeleine en méditation)
(1858) Cliché-verre. Delteil 68.
Lent by The New York Public Library

215 COROT: SELF-PORTRAIT (Corot par lui-même)
(1858) Cliché-verre. Delteil 69.
Lent by The New York Public Library

216 HIDE AND SEEK (Cache-cache)
(1858) Cliché-verre. Delteil 70.
Lent by The New York Public Library

217 A CLUMP OF TREES AT BELLE FORIÈRE (Le Bouquet de Belle Forière)
(1858) Cliché-verre. Delteil 71.
Lent by The New York Public Library

218 A SOUVENIR OF BAS-BRÉAU (Souvenir de Bas-Bréau)
(1858) Cliché-verre. Delteil 73.

219 SALTARELLO
(1858) Cliché-verre. Delteil 75.
Lent by The New York Public Library

220 DANTE AND VIRGIL
(1858) Cliché-verre. Delteil 76.
Lent by The New York Public Library

221 A SOUVENIR OF THE VILLA PAMPHILI
(1871) Cliché-verre. Delteil 84.
Lent by The New York Public Library

222 HAGAR AND THE ANGEL (Agar et l'ange)
(1871) Cliché-verre. Delteil 87.
Lent by The New York Public Library

223 WOMEN AT THE EDGE OF A FOREST
(1859) Cliché-verre. 178 x 143 mm (composition)
Not described by Delteil. (a) Plate (b) Print made from the plate by David Rowinski. Lent by Mr. Allan Frumkin, Chicago

Where a lender's name is not listed the print concerned belongs to The Art Institute. All prints lent by The New York Public Library are from The Avery Collection.

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Meier-Graefe, Julius; *Corot,* Berlin, 1930.

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Robaut, Alfred; *L'Oeuvre de Corot; Catalogue raisonné et illustré,* Paris, 1905.

174 A Souvenir of Italy, (1866). Etching.
The Art Institute of Chicago.

215 Corot: Self-portrait, (1858). Cliché-verre.
Lent by The New York Public Library.

192 The Mill of Cuincy, near Douai, (1871). Lithograph. The Art Institute of Chicago.

223 Women at the Edge of a Forest, 1859. Cliché-verre. Lent by Mr. Allan Frumkin, Chicago.

142 Portrait of Christine Nilsson or The Gypsy with Mandolin, 1874. Lent by the Museu de Arte de São Paulo, Brazil. (Color plate courtesy of Edizioni del Milione, Milan, Italy)

10 Papigno; fabriques dominant la vallée, 1826. Lent by Dr. Fritz Nathan, Zürich.

13 View of Rome: The Bridge and the Castle of Sant'Angelo, 1826–27.
Lent by the California Palace of the Legion of Honor, San Francisco.

12 Italian Girl with Spindle, 1826–27.
Lent by Mr. and Mrs. Edwin C. Vogel, New York.

17 Italian Monk Reading, c. 1826–28.
Lent by the Albright Art Gallery, Buffalo.

19 The Roman Campagna, 1826–1827. Lent by Paul Rosenberg and Co.

22 Old Beech Tree, 1828–30. Lent by the Museum of Fine Arts, Boston.

25 Jumièges, c. 1829–30. Lent by the Smith College Museum of Art.

24 Portrait of Captain Faulte du Puyparlier, 1829. Lent by the Cincinnati Art Museum.

3 La Cervara, 1825–28. Lent by the Kunsthaus, Zürich.

33 Residence and Factory of Mr. Henry, 1833. Lent by the Philadelphia Museum of Art.

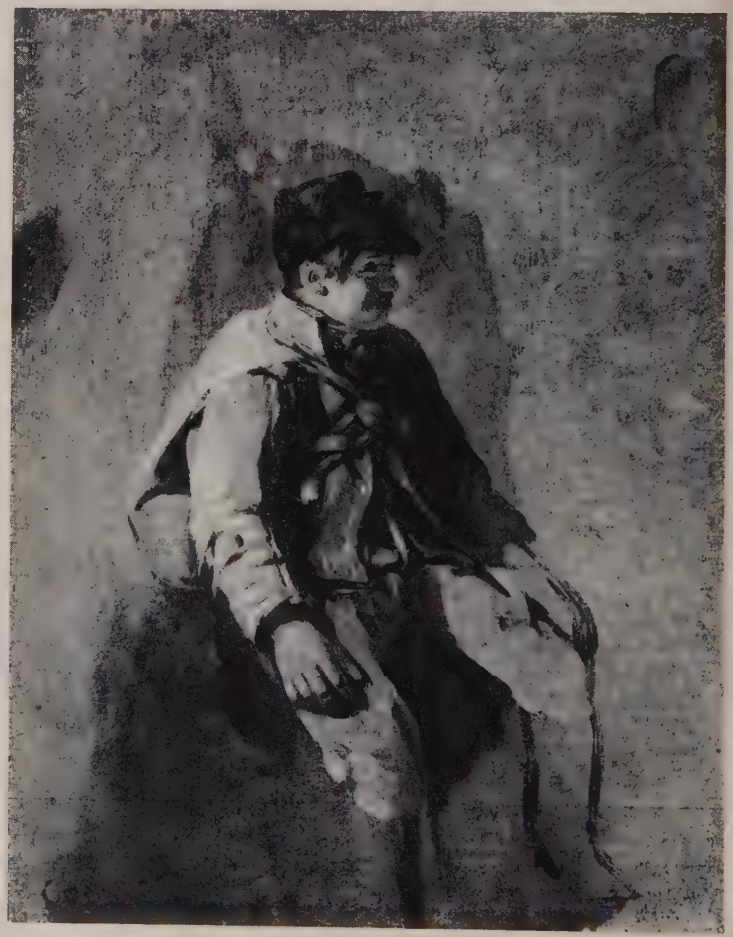
35 View of Lake Como, 1834. Lent by Mrs. Albert D. Lasker, New York.

27 Honfleur, maisons sur les quais, c. 1830. Lent by Mr. and Mrs. David Rockefeller, New York.

39 Hagar in the Wilderness, 1835. Lent by The Metropolitan Museum of Art.

41 Villeneuve-lez-Avignon, 1836.
Lent by the John Herron Art Institute, Indianapolis.

44 Seated Boy, c. 1836.
Lent by Mr. and Mrs. John Koch, New York.



67 The Flutist, 1850. Lent by the Hirschl and Adler Galleries, Inc., New York.

50 Church at Lormes, c. 1840–45. Lent by the Wadsworth Atheneum, Hartford.

49 Lake Geneva, c. 1840–45. Lent from the Johnson Art Collection, Philadelphia.

59 Rosny, Village Church, 1844. Lent by Mrs. Lloyd Bruce Wescott, Rosemont, N. J.

58 Rome, vue du Pincio, c. 1843. Lent by Mr. and Mrs. Richard J. Bernhard, New York.

70 Swiss Scene, 1850–55. Lent by the Museum of Art, Rhode Island School of Design, Providence.

65 La blonde gasconne, c. 1850. Lent by the Smith College Museum of Art.

60 Baptism of Christ, 1844–45. Lent by Wildenstein and Co.

71 Woman with Mandolin, c. 1850–55. Lent by Paul Rosenberg and Co.

78 River Scene, Château-Thierry, c. 1855. Lent by the Joslyn Art Museum, Omaha.

77 Saint-Lô; c. 1855. Lent by Count Cecil Pecci-Blunt, Rome.

80 Ville d'Avray; l'étang et la maison Cabassud, 1855–60.
Lent by the Hirschl and Adler Galleries, Inc., New York.

72 Two Italian Peasants, Youth and Old Age, 1850–58.
Lent by the Walters Art Gallery, Baltimore.

87 Woman Meditating, c. 1855–65. Lent by The Cleveland Museum of Art.

81 Mary Magdalen, c. 1855–60. Lent by Mr. Cortlandt T. Hill, Los Angeles.

94 Thatched Village, 1862–65. Lent from the Lucas Collection, Maryland Institute.

93 The Lake of Terni, 1861. Lent by The Corcoran Gallery of Art.

104 Canal in Picardy, 1865–70. Lent by The Toledo Museum of Art.

116 Gypsy Reclining, 1868–70. Lent by The Brooklyn Museum.

113 Le Hallebardier, 1868–70. Lent by Wildenstein and Co.

114 Corot's Studio, 1868–70. Lent by Mr. and Mrs. William S. Paley, New York.

115 Girl in Red Bodice, 1868–70. Lent by Mr. Carl Weeks, Des Moines.

103 Portrait of Mlle. Dobigny, 1865–70.
Lent by Mrs. J. Watson Webb, New York.

132 Mme. Stumpf et sa fille, 1872. Lent by Paul Rosenberg and Co.

133 Mlle. de Foudras, 1872. Lent by the Glasgow Art Gallery and Museum.

130 The Beach, Étretat, 1872. Lent by the City Art Museum of St. Louis.

140 Dunkirk, 1873. Lent by Dr. Theodor Tobler, Zürich.

125 The Hayload, 1870–74. Lent by Dr. Carlo Fleischmann, Zürich.

135 The Bacchanal at the Spring, c. 1872. Lent by the Museum of Fine Arts, Boston.

THE LOAN OF THESE WORKS was not granted in time for them to be included in the catalogue.

LANDSCAPE: Clump of Trees

Pencil, 16 x 11¾ inches (410 x 300 mm). Lent by the Santa Barbara Museum of Art

LANDSCAPE

Pen and brown ink, 11½ x 17¾ inches (292 x 449 mm). Signed: *Corot*. Lent by Museum Boymans-van Beuningen, Rotterdam

THE LITTLE SHEPHERD (Le Petit Berger)

Oil on canvas, 52⅜ x 42⅛ in. Signed, lower left: *Corot;* painted 1840. Exh.: Paris, Salon of 1840. Ref.: Robaut 374. Lent by the Musée de Metz.

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The three drawings, catalogue numbers 164, 168, and 169, could not be made available.

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